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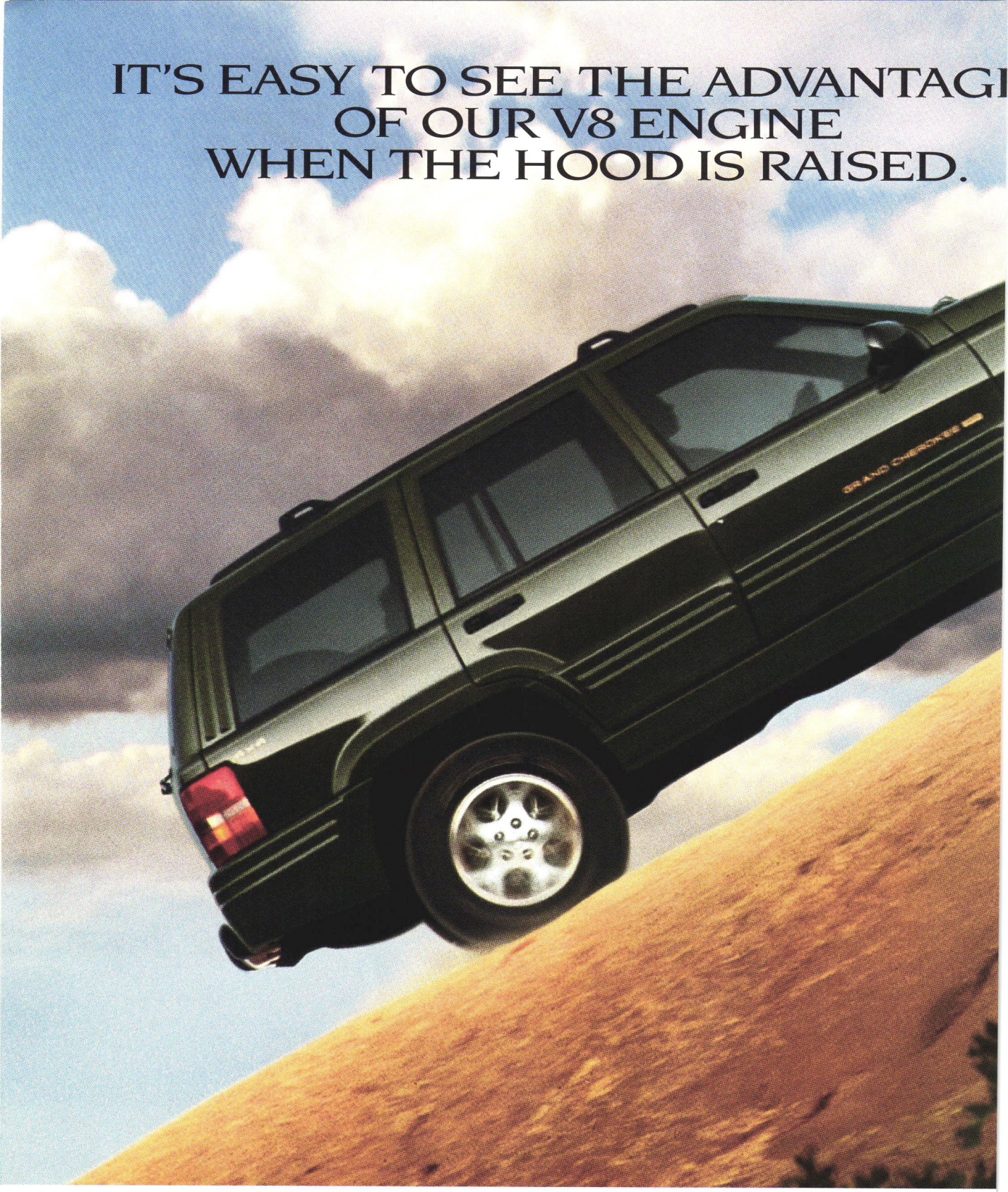
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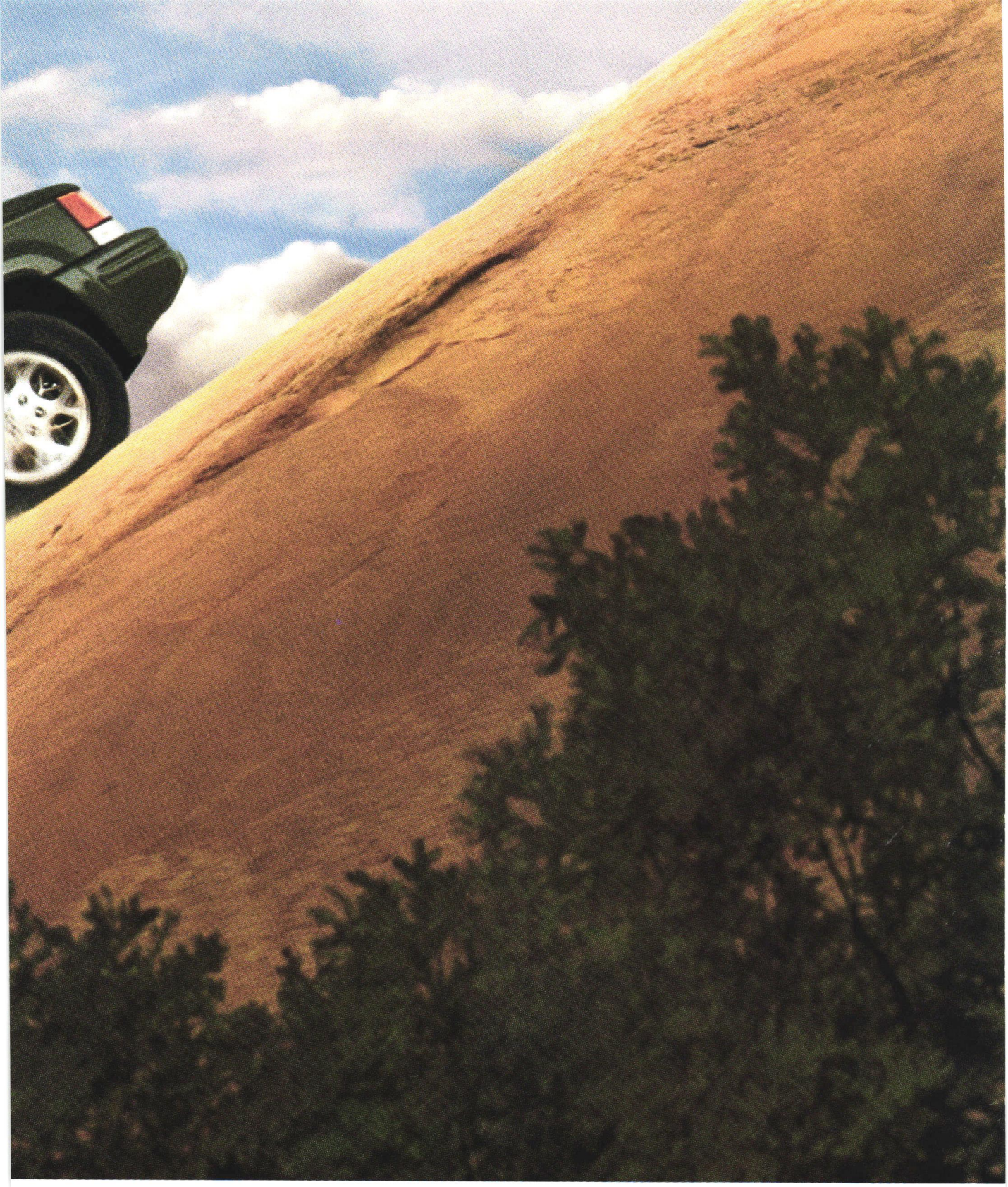
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Contents for November

FEATURES

153 **We Are Amused**
A Philadelphia couple cooks up a Victorian house—from scratch
BY SUZANNE SLESIN

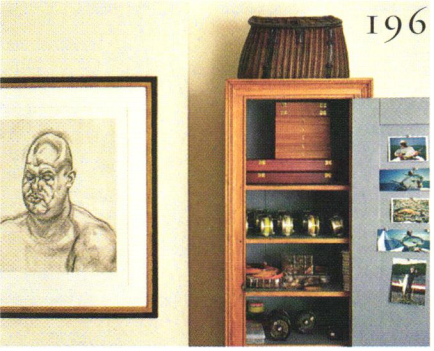
166 **Persist and Prevail**
Two Manhattan connoisseurs have a motto that perfectly describes their lives and their sense of style
BY JAMES REGINATO



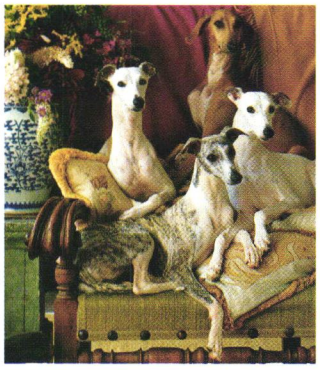
176 **L.A. Light Box**
A glass-and-steel icon of the '50s is as authentic inside as out
BY WENDY MOONAN

182 **Welcome Addition**
When the owners expanded their 1930s Georgian house, they respected its integrity—but gave it a contemporary slant
BY ILENE ROTHSCHILD

190 **Center of Attention**
Hold on to your seats. The table's all set
BY VÉRONIQUE VIENNE

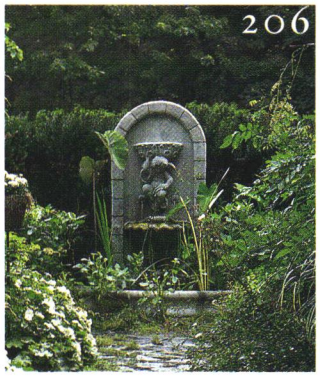


196 **Prairie Home Companions**
The news from Lake Champlain, where painter Ellen Phelan and sculptor Joel Shapiro, along with landscape designer Dan Kiley, have carved out a space of splendid isolation
BY SUZANNE SLESIN

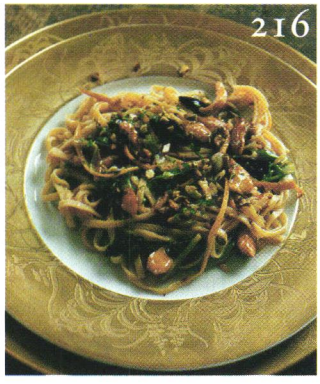


CREATURE COMFORTS, COVER: DOGS FOR DOMESTIC BLISS PHOTOGRAPHED BY TODD EBERLE STYLED BY MICHAEL REYNOLDS

204 **& In Between**
Those places that are neither house nor garden—or a little of both



206 **Motown Bel Canto**
The Ewings wanted their Michigan garden to reflect Paul's Italian heritage and Mary Sue's passion for music. James Yoch designed the landscape as a series of operatic scenes
BY SENGA MORTIMER



216 **Thanksgiving in the Kingdom of Pistache**
A feast fable
BY THOMAS M. DISCH

226 **Uncorked** Don't underestimate the seductiveness of some of the new zinfandels
BY JAY McINERNEY

229 **Sources** Where to buy everything

232 **& Another Thing** Before we go ...



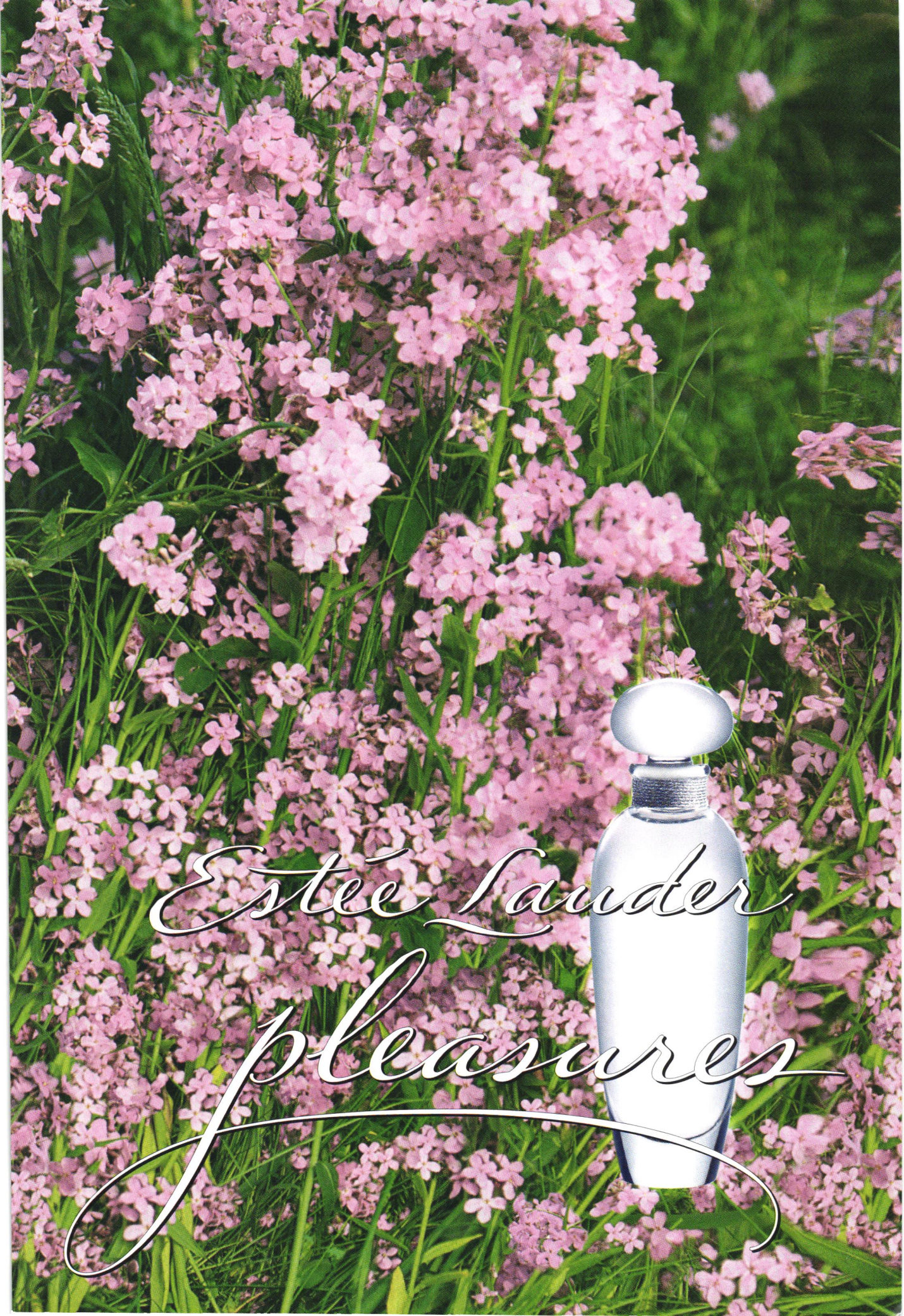
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Contents for November

DEPARTMENTS

22
Welcome Editor's Letter
BY DOMINIQUE BROWNING

45 **Domestic Bliss**
Devoted to what's happening at home.
Putting on the Dog
BY DAN SHAW



70
Blueprint Natural light filters through glass walls into every space—including the closets
BY WENDY MOONAN

78
Dig It Some views on a garden's winter wardrobe
WRAPPING BY JUDYTH VAN AMRINGE, MADISON COX, AND ANNE BASS

90
Only Collect The works of Swedish ceramist Berndt Friberg are sensuous and controlled
BY AKIKO BUSCH

94
Turn of the Screw Get a grip. Reinventing the handle of the world's most taken-for-granted tool
BY JERRY ADLER

98
Home Base Catherine the Great inaugurated the brief golden age of Russian furniture. Antoine Chenevière has become its czar
BY JAMES REGINATO

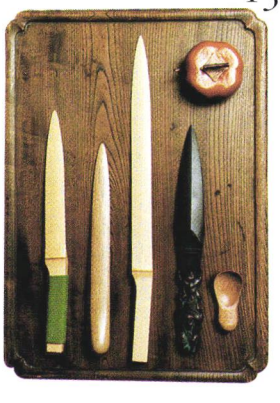


117 **Object Lesson**
Wing Chairs
Definition
1: An upholstered earmuff to ward off drafts
2: an island of privacy for napping, meditation, or confession
3: a throne for holding forth
4: the next best thing to your own skin
BY VÉRONIQUE VIENNE

130
Bookcase A tasting of new books about food, fat, and designs for dining
BY ANN McGARRELL

136
Past Perfect All clean angles and hard edges, the Upton house was up-to-the-minute fifties, with a shaggy hint of the decade to come
BY VÉRONIQUE VIENNE

138 **Hunting & Gathering**
The Trend: Lighten Up!
Shopping in San Francisco
Ship It: Aubusson Rugs



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Welcome

Garden Paths

DO ALL GARDENERS have a first garden, a garden that turned them into gardeners? I don't mean a primal patch of land necessarily, but the experience of tending a plant or shaping a bed or dividing a root that suffuses you with a "this is what it's all about" feeling of joy, peace, or bone-tiredness. What really gets us started down the gardening path? For me, the experience occurred when I was very young and colored my expectation of what it means to make a garden.

Each month, *House & Garden* sets out a design principle that shapes our lead decorating feature and our major garden portfolio. Since it isn't always obvious from photographs how a garden is laid out or what the source of its enchantment is, "Ground Rules" is a way of guiding the reader through the pages, putting down a path through our pictures, so to speak. In months past, "Ground Rules" has covered topics such as elevation and rule-breaking; this month's subject, sight lines, made me think about my first inkling of just what gardening was.

I am the child of a country boy from Kentucky and a city lady from Casablanca. My father, being an outdoor type, was (and is) in a constant state of agitation about something that needed tending, mending, patching, or pruning. My mother was (and is) a decidedly indoor person. (I was so impressed with her model of what a lady did and did not do that I remember the shock of coming upon a girlfriend's mother—a grown-up woman—on her hands and knees in the dirt, weeding. I had never seen a woman in that position, although I was at least ten or twelve and the mother in question probably as old as I am now. . . . But I digress. . . . This isn't the path I meant to go down. It does remind me of one thing about what it meant to garden: the first time I could legitimately get my hands really dirty.)

When I was four years old, my father launched what was to become a five-year project: the cutting and clearing of paths through the woods to the stream that ran along the half-acre backyards in our suburban development. This seemed a very grand project to me, for the woods looked impenetrable and the distance to the water vast. But, determined to be at my father's side despite any obstacle, I took up my rake and shovel.

The idea was to create several kinds of trips to the river—the straight path, the fat path, the very skinny path, the crooked path, and a few others. In such a limited space, these paths had to overlap, and the trick was to be clever about how and when they crisscrossed and what might happen if you started down the straight path, say, and then turned on to the crooked one. Once the route was traced and shaped and cut and cleared, we began the business of placing stone markers and creating rails out of split branches and sandwiching plants into all the spaces between the paths. We put pansies in sunny clearings, pansies being my mother's favorite because they had a good attitude: they always turned their faces to brightness. My father was drawing a garden up out of the backyard, though I didn't have a clue to that at the time.

My father is a surgeon. His has been a busy life. But I don't remember ever resenting the time he wasn't home. When we were working on those paths, we were so close, so connected in the work we had undertaken together, so serious in our play that I was nurtured for a long time by the reverberations of that activity. Those paths took me somewhere far beyond that river. That was my first experience of gardening.

I've thought about cutting those paths many times since, most sharply a few years ago, when I went to visit my father as he recuperated from open-heart surgery. Paths of surgical staples crisscrossed his body, traveling up his leg, across his belly and chest, down his arm. It is a surgeon's job to cut through the body. I have often wondered at the sheer nerve it takes to slice into human flesh with a scalpel, to trace an irreversible course through skin and muscle. It takes some nerve, too, to cut into the earth and to reshape and redefine—to alter the natural course of things, to commit to having planted a seed to start a path with no idea, really, where it will lead.

Because of those paths I have some kindred feeling with other gardeners about when gardening happens. It might have something to do with the intense sharing of work. It is touching that in the three portfolios produced by garden editor Senga Mortimer, the gardens have been made by people working side by side: husband and wife, life partners, mother and daughter. For them, some of gardening's magic happens in the collaboration, in the "not you, not me, but us" scheme of life.

Theirs are gardens that are as much about the work that goes into them as they are about the "results." I don't remember much about what our backyard ended up looking like; I do remember vividly the experience of making that garden. And the fascinating thing about gardening is that it is a social activity at once companionable and solitary, deeply solitary. There's something about the focus and concentration it requires that shuts out the world, or perhaps distills it into the small things at hand. Just as I carry forever a memory of digging side by side with my father, so, too, I garden rapt in my dreams, wandering in my thoughts along some path to which I have not found an end.

Dominique Browning, EDITOR



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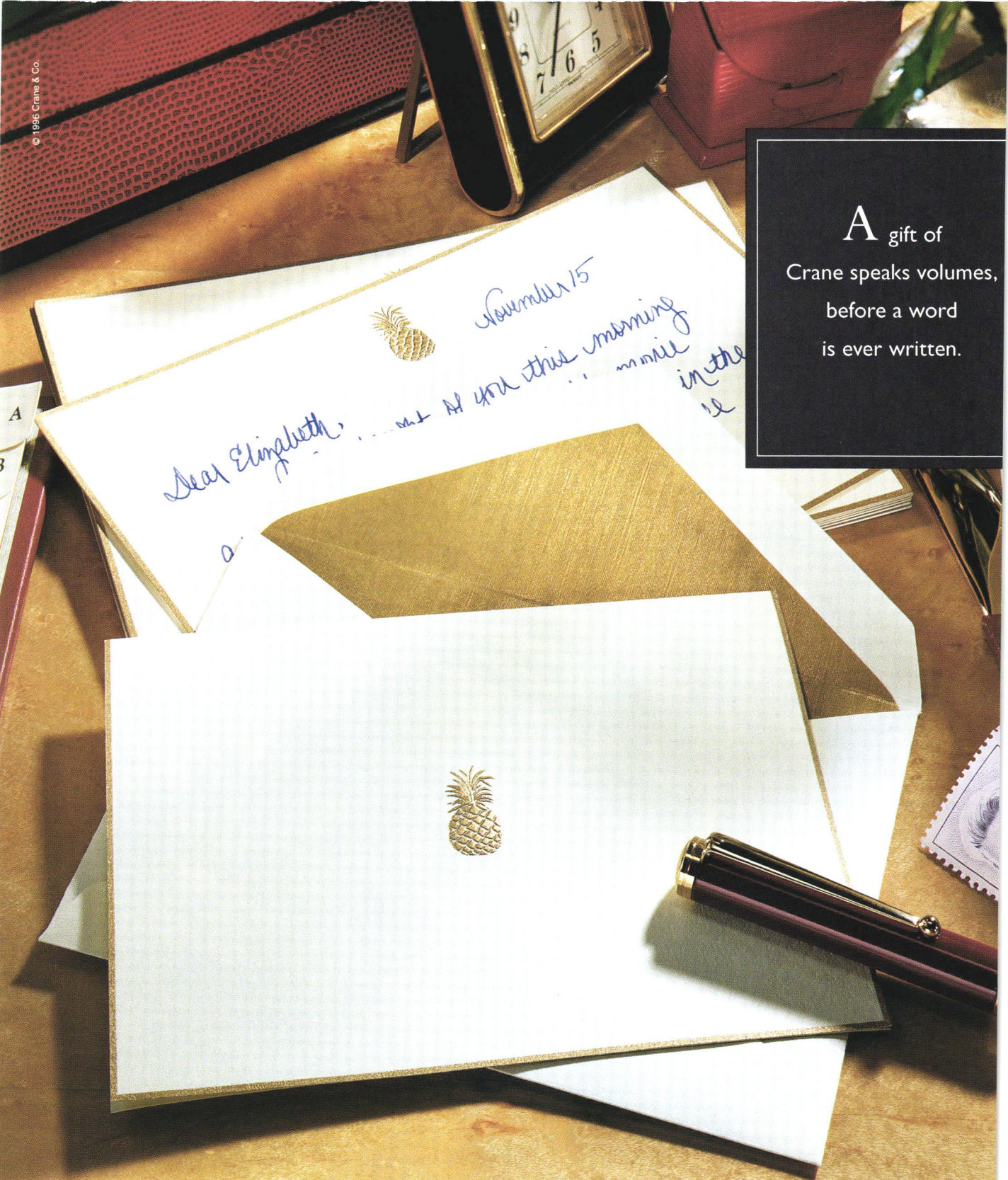
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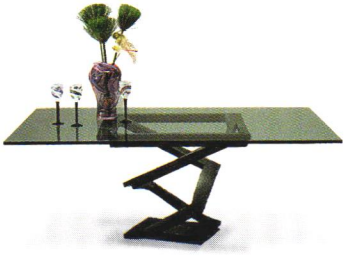
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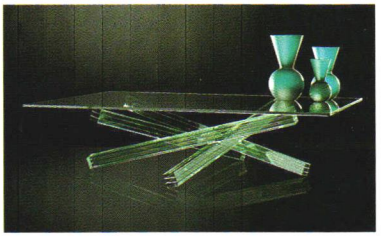
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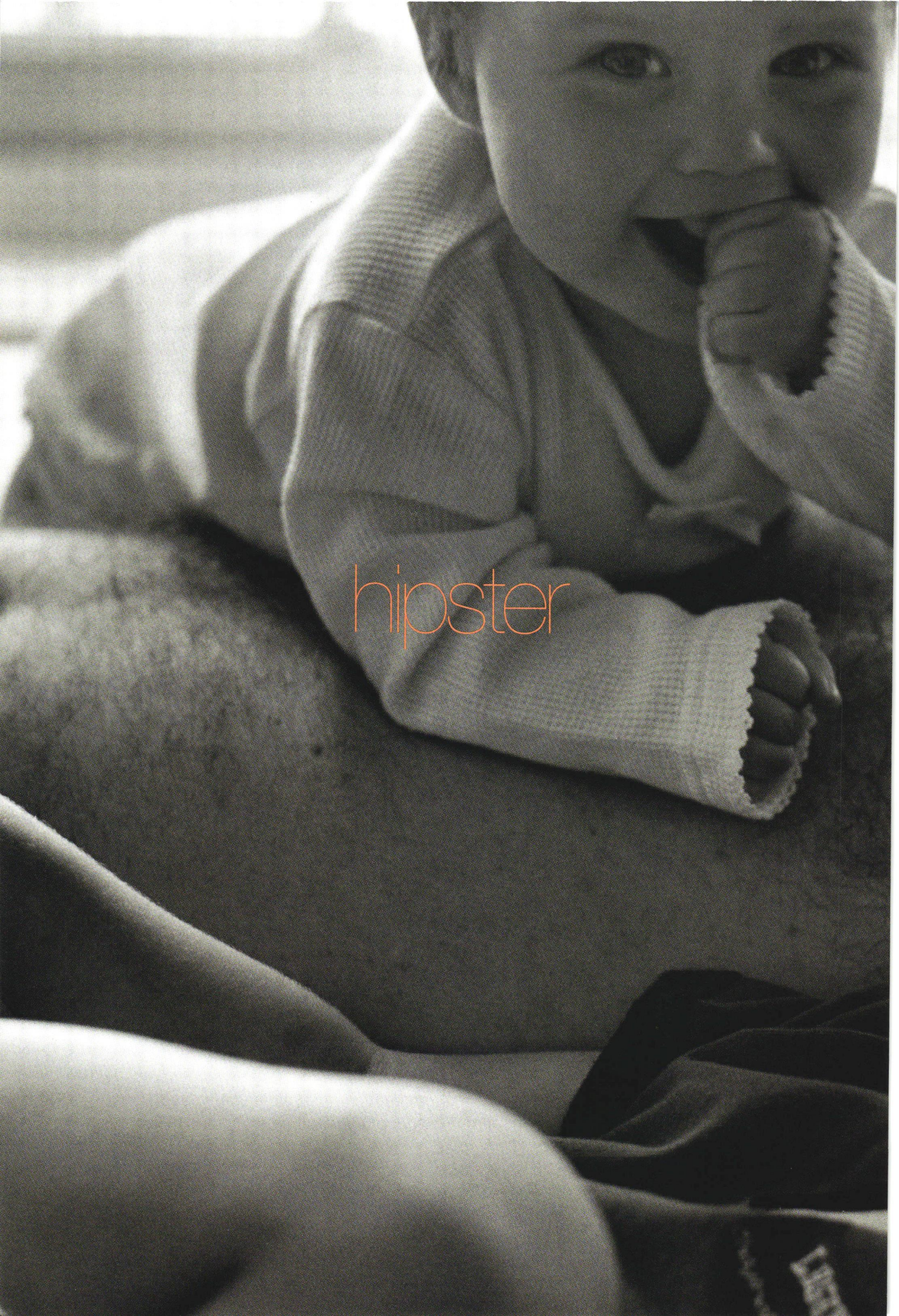
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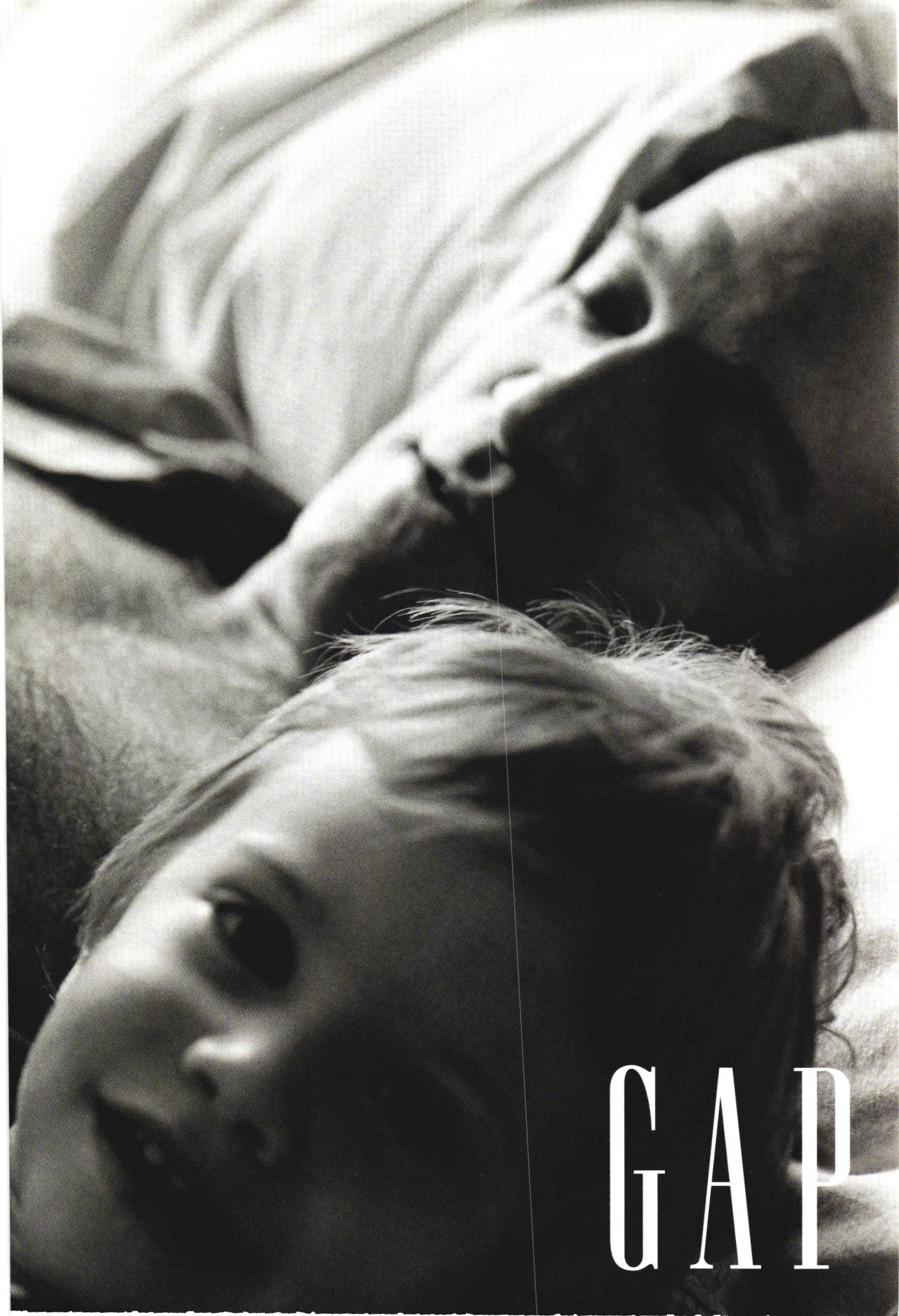
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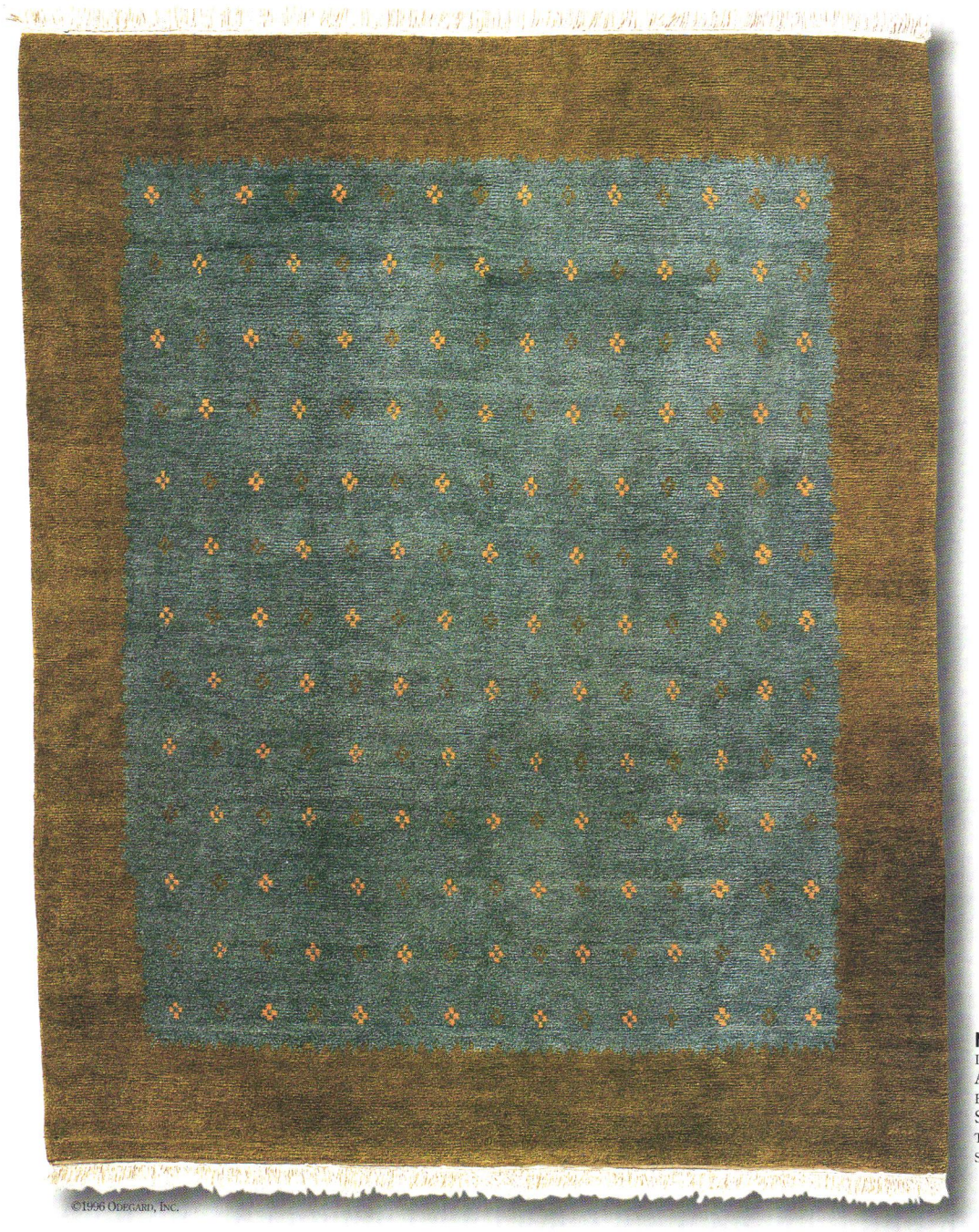


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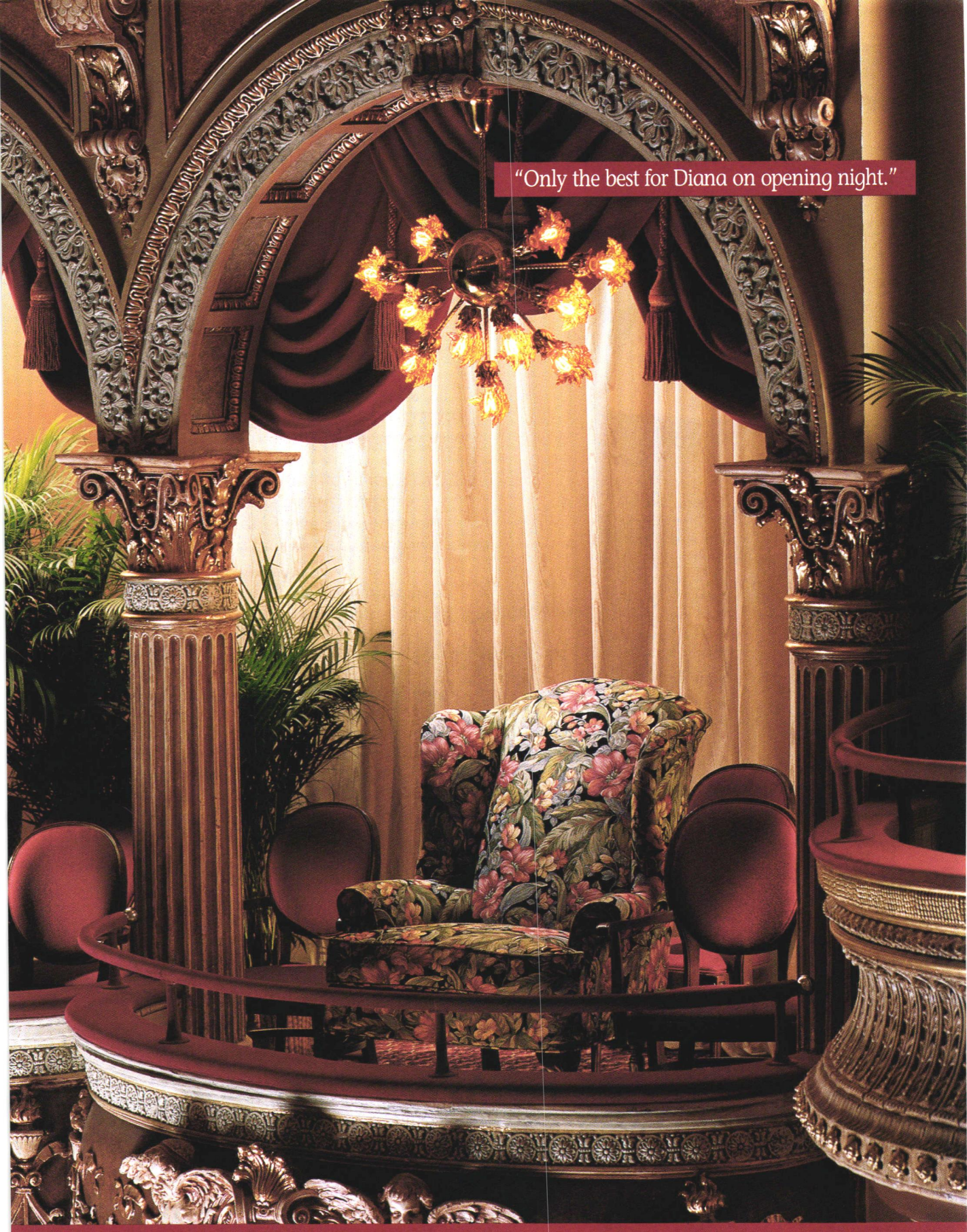
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FOR TOPICAL USE ON THE FACE ONLY

Brief Summary

RENOVA (tretinoin emollient cream) 0.05% contains the active ingredient tretinoin (a retinoid) in an emollient cream base.

IMPORTANT NOTE — This information is a BRIEF SUMMARY of the complete prescribing information provided with the product and therefore should not be used as the basis for prescribing the product. This summary was prepared by deleting from the complete prescribing information certain text, tables, and references. The physician should be thoroughly familiar with the complete prescribing information before prescribing the product.

INDICATIONS AND USAGE:

RENOVA (tretinoin emollient cream) 0.05% is indicated as an adjunctive agent (see second bullet point below) for use in the mitigation (palliation) of fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin in patients who do not achieve such palliation using comprehensive skin care and sun avoidance programs alone (see bullet point 3 for populations in which effectiveness has not been established). **RENOVA DOES NOT ELIMINATE WRINKLES, REPAIR SUN DAMAGED SKIN, REVERSE PHOTOAGING, or RESTORE A MORE YOUTHFUL or YOUNGER DERMAL HISTOLOGIC PATTERN.** Many patients achieve desired palliative effects on fine wrinkling, mottled hyperpigmentation, and tactile roughness of facial skin with the use of comprehensive skin care and sun avoidance programs including sunscreens, protective clothing, and emollient creams **NOT** containing tretinoin.

- RENOVA has demonstrated NO MITIGATING EFFECT on significant signs of chronic sun exposure such as coarse or deep wrinkling, skin yellowing, lentigines, telangiectasia, skin laxity, keratinocytic atypia, melanocytic atypia, or dermal elastosis.
- RENOVA should be used under medical supervision as an adjunct to a comprehensive skin care and sun avoidance program that includes the use of effective sunscreens (minimum SPF of 15) and protective clothing when desired results on fine wrinkles, mottled hyperpigmentation, and roughness of facial skin have not been achieved with a comprehensive skin care and sun avoidance program alone.
- The effectiveness of RENOVA in the mitigation of fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin has not been established in people greater than 50 years of age OR in people with moderately to heavily pigmented skin. In addition, patients with visible actinic keratoses and patients with a history of skin cancer were excluded from clinical trials of RENOVA. Thus the effectiveness and safety of RENOVA in these populations are not known at this time. (See **WARNINGS** section.)
- Neither the safety nor the effectiveness of RENOVA for the prevention or treatment of actinic keratoses or skin neoplasms has been established.
- Neither the safety nor the efficacy of using RENOVA daily for greater than 48 weeks has been established, and daily use beyond 48 weeks has not been systematically and histologically investigated in adequate and well-controlled trials. (See **WARNINGS** section.)

CONTRAINDICATIONS:

This drug is contraindicated in individuals with a history of sensitivity reactions to any of its components. It should be discontinued if hypersensitivity to any of its ingredients is noted.

WARNINGS

- RENOVA is a dermal irritant, and the results of continued irritation of the skin for greater than 48 weeks are not known. There is evidence of atypical changes in melanocytes and keratinocytes, and of increased dermal elastosis in some patients treated with RENOVA for longer than 48 weeks. The significance of these findings is unknown.
- Safety and effectiveness of RENOVA in individuals with moderately or heavily pigmented skin have not been established.

- RENOVA should not be administered if the patient is also taking drugs known to be photosensitizers (e.g., thiazides, tetracyclines, fluoroquinolones, phenothiazines, sulfonamides) because of the possibility of augmented phototoxicity.
- Safety and effectiveness of RENOVA in individuals older than 50 years of age have not been established.

This product should only be used under medical supervision as part of a comprehensive skin care and sun avoidance program. (See **INDICATIONS AND USAGE** section.) It should only be applied before retiring at night. Because of heightened burning susceptibility, exposure to sunlight (including sunlamps) should be avoided or minimized during use of RENOVA. Patients must be warned to use sunscreens (minimum SPF of 15) and protective clothing when using RENOVA. Patients with sunburn should be advised not to use RENOVA until fully recovered. Patients who may have considerable sun exposure due to their occupation and those patients with inherent sensitivity to sunlight should exercise particular caution when using RENOVA and assure that the precautions outlined in the Information for Patients subsection are observed.

RENOVA should be kept out of the eyes, mouth, angles of the nose, and mucous membranes. Topical use may cause severe local erythema, pruritus, burning, stinging, and peeling at the site of application. If the degree of local irritation warrants, patients should be directed to use less medication, decrease the frequency of application, discontinue use temporarily, or discontinue use altogether.

Tretinoin has been reported to cause severe irritation on eczematous skin and should be used only with utmost caution in patients with this condition.

Application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur.

PRECAUTIONS:

General: RENOVA should only be used as an adjunct to a comprehensive skin care and sun avoidance program. (See **INDICATIONS AND USAGE** section.)

If a drug sensitivity, chemical irritation, or a systemic adverse reaction develops, use of RENOVA should be discontinued.

Weather extremes, such as wind or cold, may be more irritating to patients using RENOVA.

Information for Patients: A patient information leaflet has been prepared and is included with each package of RENOVA. In addition, patients should be instructed:

- That RENOVA is not a cosmetic preparation and should be applied only as an adjunct to a comprehensive skin care and sun avoidance program,
- Never to use more RENOVA than instructed and never use RENOVA more often than instructed as application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur,
- Only to apply RENOVA before retiring at night,
- To use a sunscreen with a minimum SPF of 15 during the day when being treated with RENOVA. Following discontinuation of RENOVA, continued avoidance of the sun and use of a sunscreen with a minimum SPF of 15 is recommended,
- To avoid direct sun exposure as much as possible whenever using RENOVA, and to avoid sunlamps totally while using RENOVA,
- NOT to use RENOVA if pregnant or attempting to become pregnant or at high risk of pregnancy,
- NOT to use RENOVA if sunburned or if the patient has eczema or other chronic skin condition(s),
- NOT to use RENOVA if inherently sensitive to sunlight,
- NOT to use RENOVA if also taking other drugs that increase sensitivity to sunlight,
- To use RENOVA with caution if also using other topical agents with a strong skin drying effect, products high concentrations of alcohol, astringents, spices or lime, medicated soaps or shampoos, permanent solutions, electrolysis, hair depilatories or waxes, or other preparations or processes that might dry or i the skin, unless otherwise instructed by their health care practitioner,
- To discontinue use of RENOVA and consult their health care provider if sensitivity or increased chemic tation occurs,
- That a majority of patients will lose most mitigating effects on fine wrinkles, mottled hyperpigmentatio tactile roughness of facial skin with discontinuation of a comprehensive skin care and sun avoidance pro including RENOVA; however, the safety and effectiveness of using RENOVA daily for greater than 48 v have not been established,
- That most of the improvement noted with RENOVA is seen during the first 24 weeks of therapy. There therapy primarily maintained the improvement realized during the first 24 weeks.

Drug Interactions: Concomitant topical medications, medicated or abrasive soaps, shampoos, cleansers metics with a strong drying effect, products with high concentrations of alcohol, astringents, spices or lime manent wave solutions, electrolysis, hair depilatories or waxes, and products that may irritate the skin s be used with caution in patients being treated with RENOVA because they may increase irritation with R VA.

RENOVA should not be administered if the patient is also taking drugs known to be photosensitizers (e.g azides, tetracyclines, fluoroquinolones, phenothiazines, sulfonamides) because of the possibility of augm phototoxicity.

Carcinogenesis, Mutagenesis, Impairment of Fertility: In a life-time dermal study in CD-1 mice, at 10 200 times the average recommended human topical clinical dose, a few skin tumors in the female mice an tumors in male mice were observed. The biological significance of these findings is not clear becaus occurred at doses that exceeded the dermal maximally tolerated dose (MTD) of tretinoin and because they within the background natural occurrence rate for these tumors in this strain of mice. There was no evide carcinogenic potential when tretinoin was administered topically at a dose 5 times the average recomm human topical clinical dose. For purposes of comparisons of the animal exposure to human exposure, the ommended human topical clinical dose" is defined as 500 mg of 0.05% RENOVA applied daily to a 50 k son.

In a chronic, two-year bioassay of Vitamin A acid in mice performed by Tsubura and Yamamoto, gener amyloid deposition was reported in all groups in the basal layer of the Vitamin A treated skin. In CD-1 m similar study reported hyalinization at the treated skin sites and the incidence of this finding was 0/50, 3/50 and 2/50 in male mice and 1/50, 0/50, 4/50, and 2/50 in female mice from the vehicle control, 0.25 mg/k mg/kg, and 1 mg/kg groups, respectively.

Studies in hairless albino mice suggest that tretinoin may enhance the tumorigenic potential of carcino doses of UVB and UVA light from a solar simulator. In other studies, when lightly pigmented hairless mice ed with tretinoin were exposed to carcinogenic doses of UVB light, the incidence and rate of developm skin tumors were either reduced or no effect was seen. Due to significantly different experimental conditio strict comparison of these disparate data is possible at this time. Although the significance of these stu humans is not clear, patients should minimize exposure to sun.

The mutagenic potential of tretinoin was evaluated in the Ames assay and in the *in vivo* mouse micron assay, both of which were negative.

Dermal Segment I and III studies with RENOVA have not been performed in any species. In oral Segment Segment III studies in rats with tretinoin, decreased survival of neonates and growth retardation were obs at doses in excess of 2 mg/kg/day (>400 times the average recommended human topical clinical dose).

Pregnancy:

Teratogenic effects: Pregnancy Category C.

ORAL tretinoin has been shown to be teratogenic in rats, mice, rabbits, hamsters, and subhuman prima was teratogenic and fetotoxic in rats when given orally in doses 1000 times the average recommended h topical clinical dose. However, variations in teratogenic doses among various strains of rats have been r ed. In the cynomolgus monkey, which, metabolically, is closer to humans for tretinoin than the other sp examined, fetal malformations were reported at doses of 10 mg/kg/day or greater, but none were observe mg/kg/day (1000 times the average recommended human topical clinical dose), although increased sl variations were observed at all doses. A dose-related increased embryolethality and abortion was rep Similar results have also been reported in pigtail macaques.

TOPICAL tretinoin in animal teratogenicity tests has generated equivocal results. There is evidence for t genicity (shortened or kinked tail) of topical tretinoin in Wistar rats at doses greater than 1 mg/kg/day (200 the recommended human topical clinical dose). Anomalies (humerus: short 13%, bent 6%, os parietal i pletely ossified 14%) have also been reported when 10 mg/kg/day was dermally applied.

There are other reports in New Zealand White rabbits with doses of approximately 80 times the recomm human topical clinical dose of an increased incidence of domed head and hydrocephaly, typical of re induced fetal malformations in this species.

In contrast, several well-controlled animal studies have shown that dermally applied tretinoin was not t genic at doses of 100 and 200 times the recommended human topical clinical dose, in rats and rabbits, re tively.

With widespread use of any drug, a small number of birth defect reports associated temporally with the a istration of the drug would be expected by chance alone. Thirty cases of temporally-associated congenit formations have been reported during two decades of clinical use of another formulation of topical tr (Retin-A). Although no definite pattern of teratogenicity and no causal association has been establishe these cases, 5 of the reports describe the rare birth defect category holoprosencephaly (defects associate incomplete midline development of the forebrain). The significance of these spontaneous reports in terms to the fetus is not known.

Non-teratogenic effects:

Dermal tretinoin has been shown to be fetotoxic in rabbits when administered in doses 100 times the r mended topical human clinical dose. Oral tretinoin has been shown to be fetotoxic in rats when administ doses 500 times the recommended topical human clinical dose.

There are, however, no adequate and well-controlled studies in pregnant women. RENOVA should not b during pregnancy.

Nursing Mothers: It is not known whether this drug is excreted in human milk. Because many drugs are e ed in human milk, caution should be exercised when RENOVA is administered to a nursing woman.

Pediatric Use: Safety and effectiveness in patients less than 18 years of age have not been established.

Geriatric Use: Safety and effectiveness in individuals older than 50 years of age have not been establish

ADVERSE REACTIONS:

(See **BOXED WARNING, WARNINGS,** and **PRECAUTIONS** sections.)

In double-blind, vehicle-controlled studies involving 179 patients who applied RENOVA to their face, a reactions associated with the use of RENOVA were limited primarily to the skin. During these trials, patients had to discontinue use of RENOVA because of adverse reactions. These discontinuations were skin irritation or related cutaneous adverse reactions.

Local reactions such as peeling, dry skin, burning, stinging, erythema, and pruritus were reported by alm subjects during therapy with RENOVA. These signs and symptoms were usually of mild to moderate s and generally occurred early in therapy. In most patients the dryness, peeling, and redness recurred after tial (24 week) decline.

OVERDOSAGE:

Application of larger amounts of medication than recommended will not lead to more rapid or better resul marked redness, peeling, or discomfort may occur. Oral ingestion of the drug may lead to the same side as those associated with excessive oral intake of Vitamin A.

Caution: Federal law prohibits dispensing without prescription.

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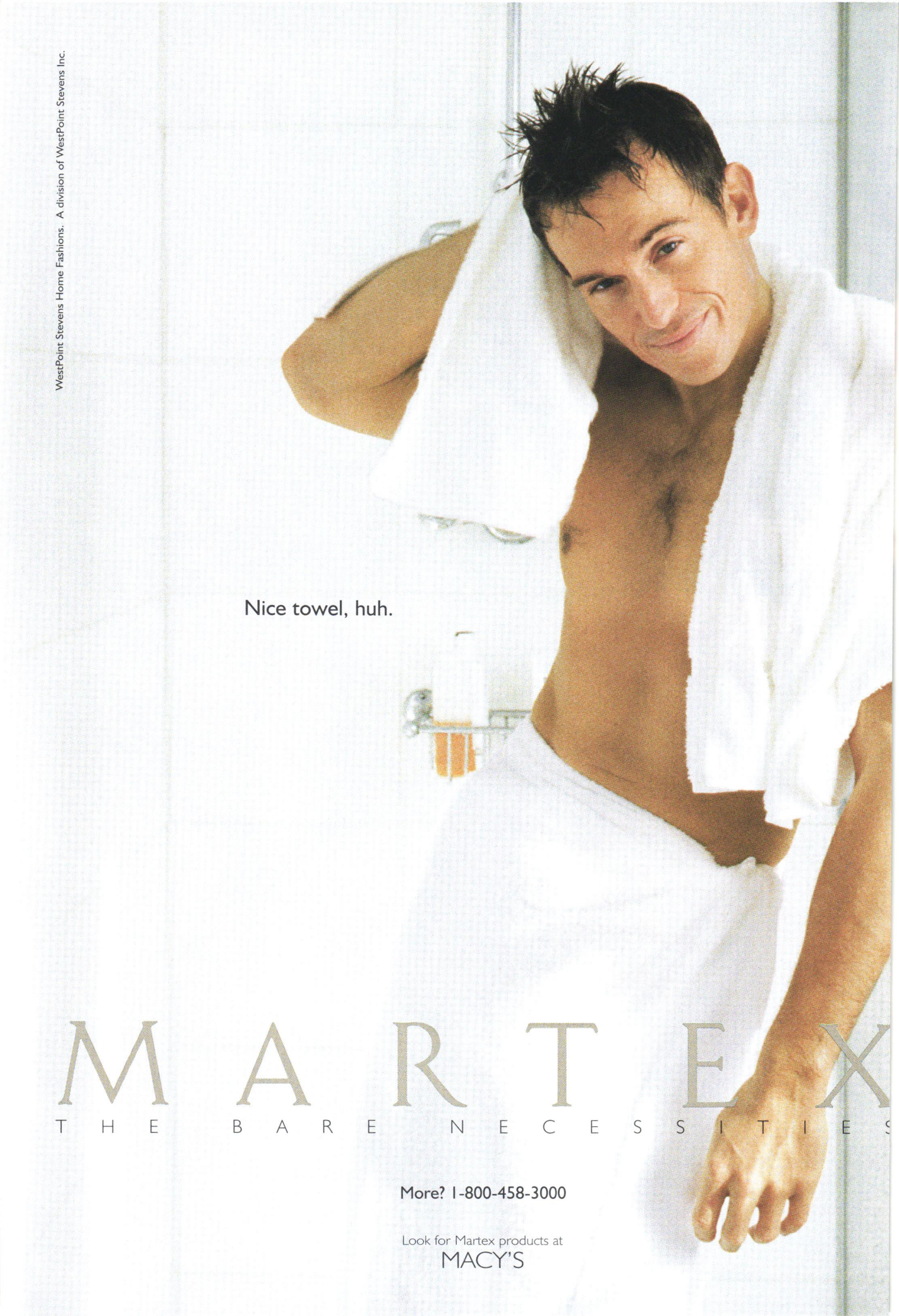
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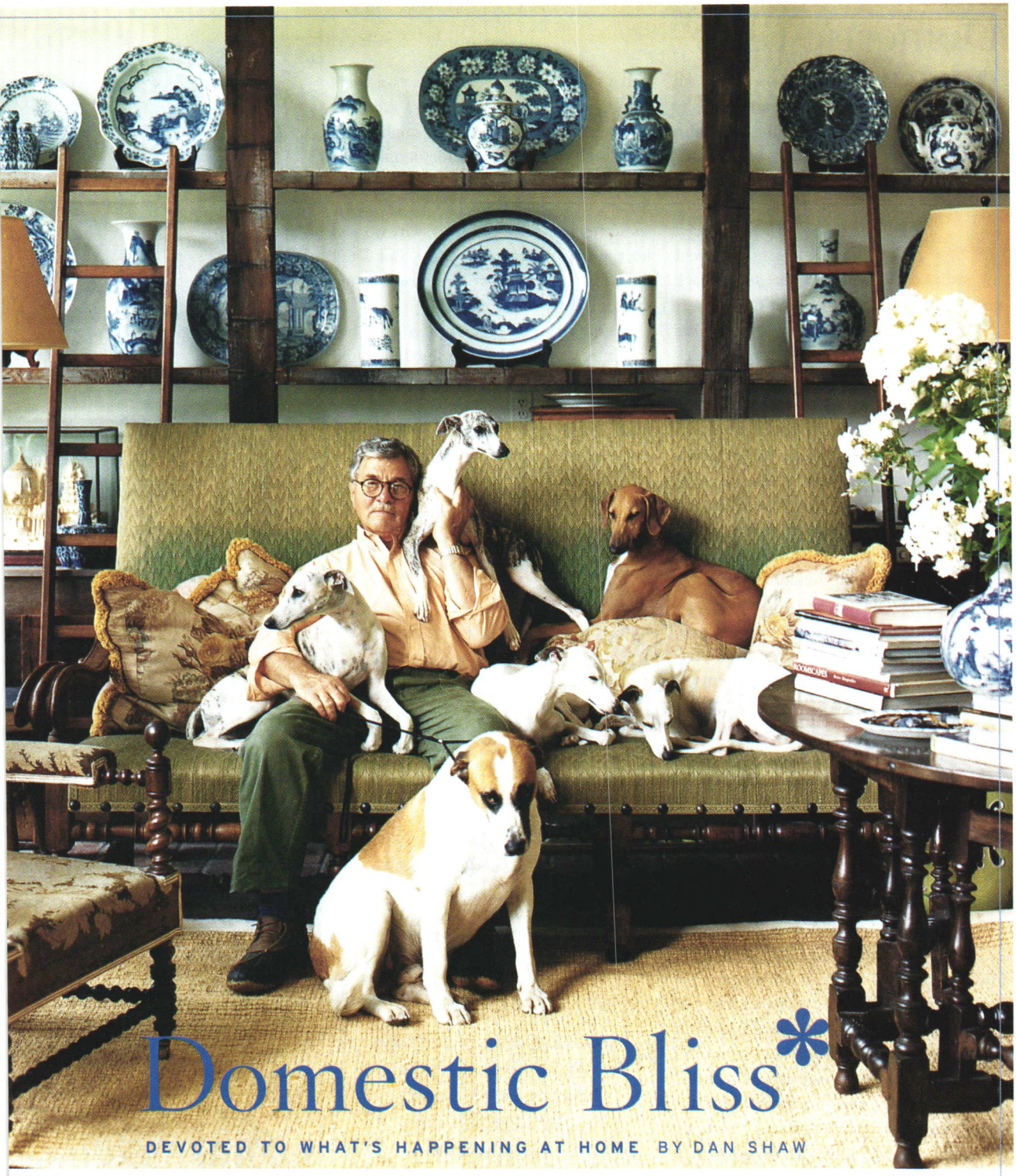
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DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW

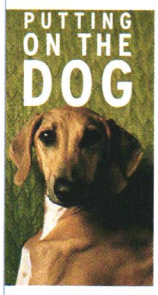
UTTING ON THE DOG For people who ve dogs as much as they love fine fabrics and furniture, there ems to be little debate: the dogs come first.

"I give my dogs free range," says John Rosselli, a New York tailer and antiquarian, whose six dogs are allowed to loll on he furniture at his Manhattan apartment, New Jersey country ouse, and winter residence in Savannah, Georgia. Though e doesn't let his dogs disrupt his pursuit of beautiful things, is canine consciousness does influence his choice of fabrics nd floor coverings. "I have a lot of leather, and slipcovers that can be washed or dry-cleaned," Rosselli says. He often covers cushions with odd pieces of paisley, or Indian blankets in the winter, a common practice, he says, among dog owners. "I know Mrs. De la Renta does it," he confides.

Antiquarian John Rosselli treats his whippets, Azawakh, and mutt like houseguests at his weekend home in New Jersey.

Like many decorators with dogs, he's inordinately fond of sisal. "I also use Oriental rugs," he says. "They're the best because they don't show spots or stains." Susan Orsini, a New York designer, says her yellow Lab, Max, adores sisal. "She can

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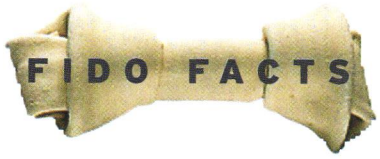
roll around on it and get her back scratched," she says. Pale dog hair also disappears into a sisal carpet. "My whole house was designed with a shedding dog in mind," Orsini says. "I used lots of beiges. I would never put a black carpet in a house with a light dog."

Charles Spada, a Boston designer, has stopped trying to create dog-proof interiors. "I make no concessions," he says. "In my experience, people with dogs let them rule the roost anyway." Dan Carithers, an Atlanta decorator, says he rarely makes compromises based on the habits of his wife's three Yorkshire terriers. In fact, he audaciously covered the living-room sofa in beige raw silk, even though the dogs like to sit on it. "You shouldn't have a dog if you're afraid it will chew or pee on something valuable," he says. Keith Irvine, the venerable New York decorator, concurs. He once had an eighteenth-century Battersea box chewed to shreds by a puppy (whom he forgave) and says a properly trained dog can be taught to avoid fragile objects. "We have Regency chairs covered in satin that a dog's paws would ruin in a minute, but we've warned Maud, our golden retriever, to stay away from them. If pets are not decently trained, they are not pleasant to live with. They become arrogant and neurotic."

Many designers liken households with dogs to those of families with young children. "You have to choose fabrics that will stand up to grubby little hands," Irvine says. Celia Cleary, a partner in Smith-Cleary, Inc., a Los Angeles design firm, says, "You treat the animal problem the way you treat young children." For pet owners, she recommends using tightly woven carpets, Fiber Sealing fabrics, and installing a doggie door. "That encourages the dog to go out of the house," she says.

Sally Sirkin Lewis, who has two terriers at her Beverly Hills house, believes dogs should be treated like people. "People who keep dogs outside are cruel," says Lewis, owner of J. Robert Scott, the textile and furniture manufacturer. Her dogs like to lounge on the company's chenilles and mohairs. "I like to sit on soft fabrics, and so do animals." She always advises clients with pets to order extra fabric to re-cover cushions that a dog might ruin, but she has no patience for people who aren't as concerned with their pets' comfort as with their own. "My housekeeper sometimes says, 'Mrs. Lewis, why do you let the dogs on the furniture?' But I tell her to keep perspective. I can replace my fabrics but not my dogs."

Susan Orsini doesn't want to share her furniture with her Lab, so she designated one sofa in her New York apartment and one in her Millbrook, New York, country house for Max: "I tell her that if she doesn't sit on my sofa I won't sit on hers."



There are 54.2 million pet dogs in the United States.



36% of American households have a dog (32.3% have a cat).



62% of dog owners buy their dogs Christmas presents.



More than 25% of American dogs sleep in human beds at night.



Where do Americans get their dogs?
49% come from shelters, friends, or family;
18% from backyard breeders;
17% from fancy breeders;
5% from pet stores.



The American Kennel Club, which registers only purebred dogs, reports that the top ten litters recently have been poodles, Rottweilers, Labrador retrievers, Pomeranians, cocker spaniels, dachshunds, German shepherds, Yorkshire terriers, beagles, and Chihuahuas.



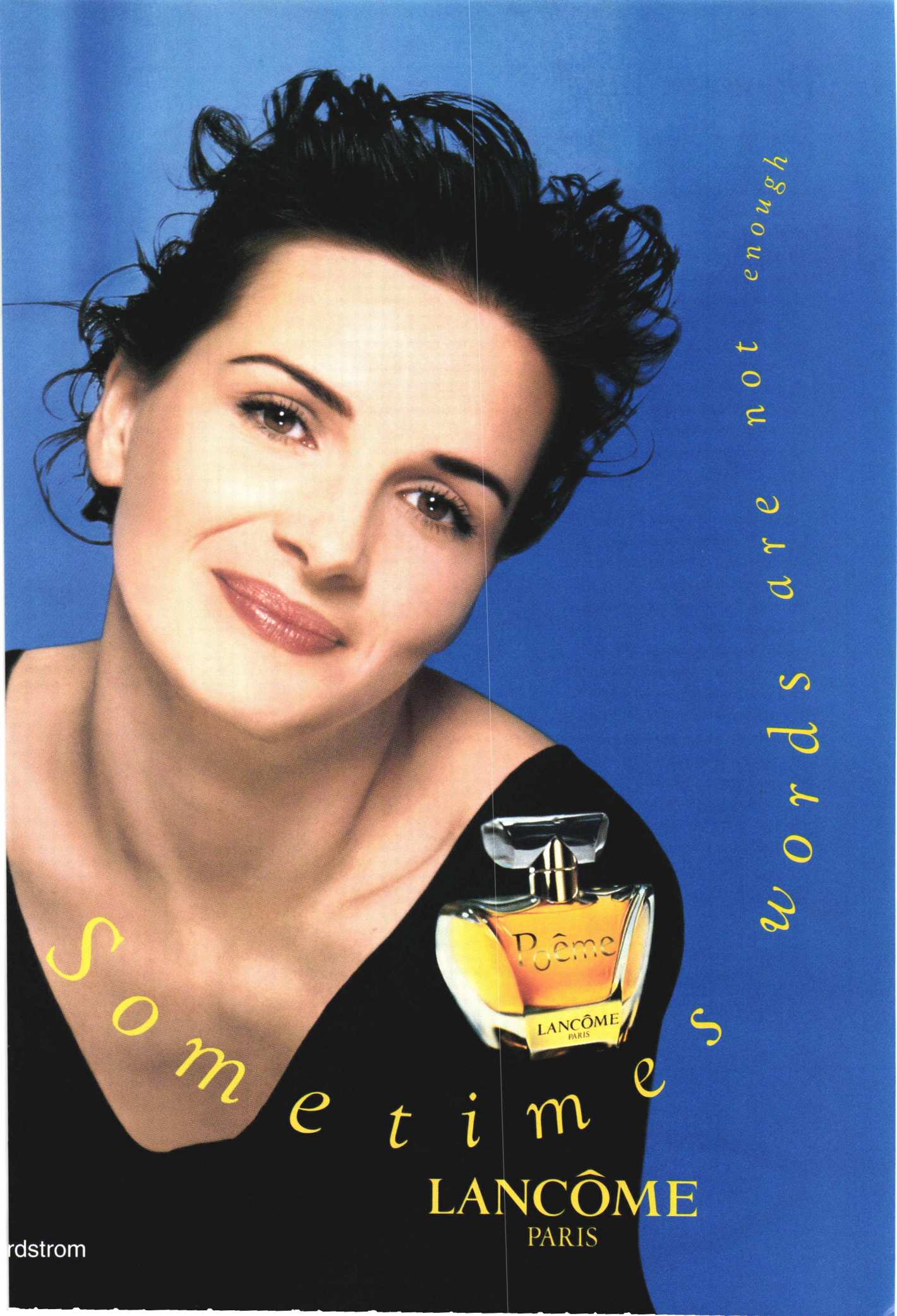


Lyndon Lambert and Bobby Wise, who produce the George catalogue, believe that people who are particular about their clothes and furniture don't want to compromise when shopping for their pets. "Your dog might not care what his bed looks like, but you *do*," Lambert says. Their five-year-old catalogue (named for their nine-year-old fox terrier) is filled with hip, handsome beds (in everything from patchwork corduroy to gingham), porcelain bowls (with the company's Holy Dog logo of a terrier with a halo), collars (in corduroy, plaid wool, and hand-tooled leather) and dog jackets (from brown plaid vinyl slickers to hand-loomed striped wool turtlenecks). They collaborated with fashion designer Todd Oldham and graphic designer Tom Bonauro on a series of funky dog charms and donate part of those profits to organizations that care for pets of people with AIDS.

Last year, the business and life partners opened a pet store in the Pacific Heights neighborhood of San Francisco. "We have a lot of wholesale accounts, but no one showed our entire line, which is one reason we wanted our own boutique," Lambert says. The store's namesake is particularly happy about his masters' success. "He gets to go to work with us every day," Lambert says.



For product information, see Sources, back of bo


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LISTENING TO ROVER

Dogs that devour pillows, gnaw doorjambs, and mutilate passementerie are not necessarily disobedient. Dr. Nicholas Dodman, a professor at Tufts University School of Veterinary Medicine, has a different diagnosis: depression and codependency. "Separation anxiety occurs in 4 percent of dogs, but most people notice there's a problem only when their dog destroys something," he says. "They may not realize that when they go to work their dog falls apart. Some dogs with warm, kind owners get pathological when they're alone. Eventually they displace their unhappiness by excessive grooming or chewing."

Dr. Dodman, who wrote *The Dog Who Loved Too Much* (Bantam), says that many dogs with doting owners must be trained to be independent. "If you're very kind and let your dog follow you around, then when you leave the house, the dog may become miserable, and that's worse than the mild disappointment you witness during retraining." However, since few people have the time to retrain their dogs to become independent (which involves leaving and returning at precise intervals), Dr. Dodman often prescribes Prozac or other antidepressants. "If the dog learns he won't get depressed every time he's alone, he'll unlearn the hysteria and fear, and eventually you can withdraw medication," he says.

Most dogs aren't so neurotic, and making sure they have a place to call their own is one way to keep them mentally fit. "Dogs are den dwellers," he says. "When they hide under a bed, it's often because they don't have a private place to go. They really like to have their own space, with a roof and solid sides. Not having a place your dog can call his own is like having a teenager in the house without his own room."

Perish the thought.

Do you let your dog sit on the sofa?
"I have two dogs, Shelby, an eight-year-old golden retriever, and Barnaby, a five-year-old yellow Lab.

Barnaby clearly rules the household.

They have the run of the house and furniture, but only Barnaby sleeps with me"

BILL BLASS, fashion designer

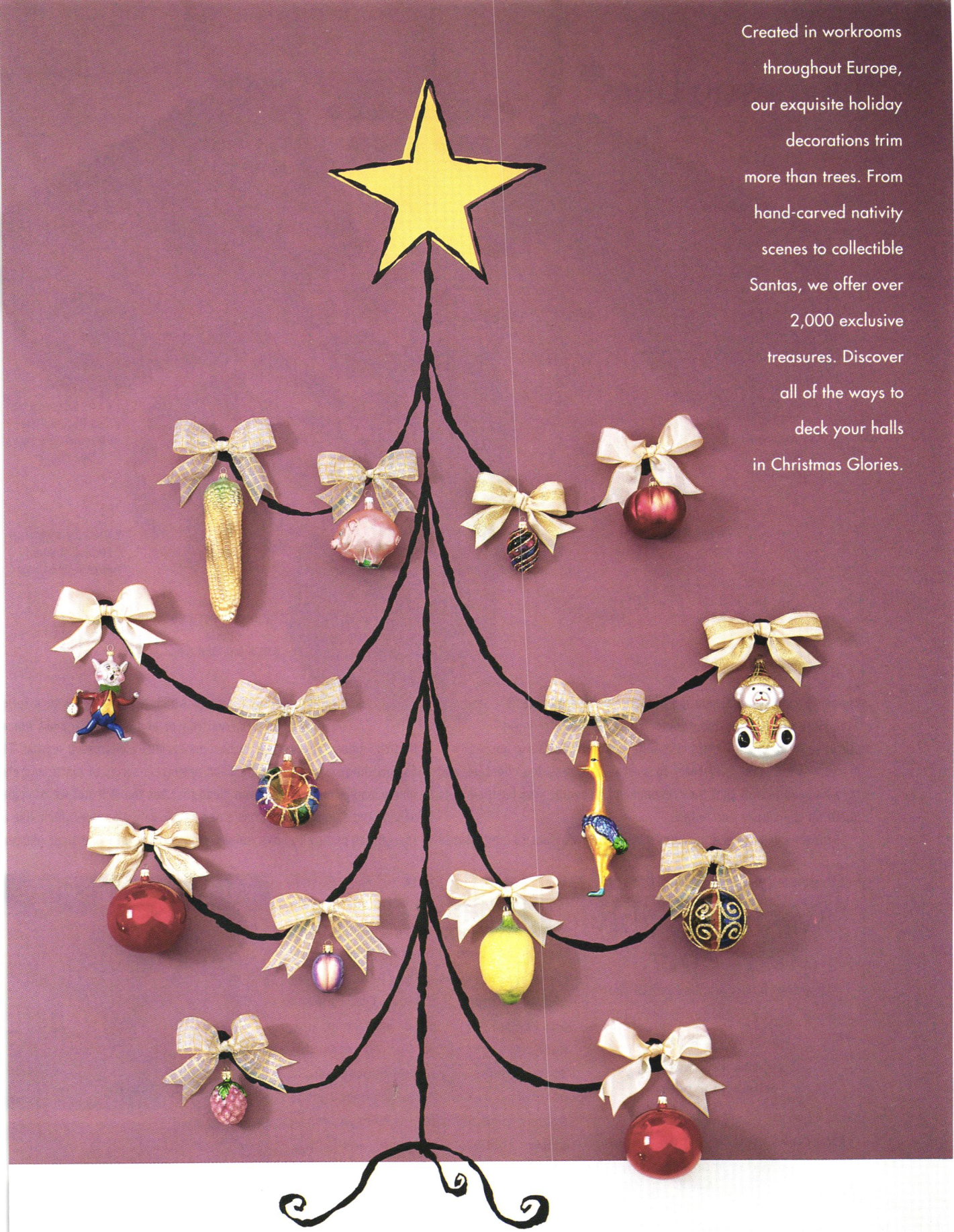


AUBREY, tasseled by Scalamandré

Do you let your dog sit on the sofa?
"My dogs are allowed to do anything a person does. They never make a mess. They may sit on the sofa, but

they choose not to"

BROOKE ASTOR, philanthropist



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J. ROBERT
SCOTT TEXTILES
Spotts
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Choosing upholstery, a daunting decision for most people, is even more difficult for dog owners, whose furniture requires sturdy, easy-to-clean fabrics. The elite to-the-trade fabric houses are fully aware that they cater to a large canine-loving clientele, and they all have fabrics that they recommend to people who let their pets climb on their beds and sofas.

Brunschwig & Fils prescribes closely woven fabrics and glazed chintzes (some of which are covered with a Tefl finish for stain resistance) and advises against glaz leather, unless you want it to become seriously distressed leather. T Larsen showroom suggests its Triad pattern, a series of matte and ch nille triangles in a cotton-rayon blend that has the rich surface of void velvet. And J. Robert Scott has a new fabric called Spotts, which, like the fabrics pictured above, should please both dogs and their maste

Do you let your dog sit on the sofa?

"We are terribly improper.

Our dogs have complete run of the house. They are all over the furniture, but they shouldn't be"

LETITIA BALDRIGE,
etiquette expert

Do you let your dog sit on the sofa?

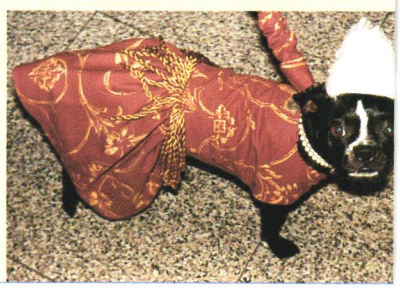
"I let the dog sit on the couch, but I don't let Ted on the couch"

MARY STEENBURGEN,
actress

POOCHES ON PARADE

Halloween comes early to the Boston Design Center. For the past three summers, the center, home to sixty-five to-the-trade showrooms, has held a fashion show to benefit the Buddy Dog Humane Society, a no-kill animal shelter in Sudbury, Massachusetts. Our favorites this year: Winston, top, a Pekingese-poodle mix owned by Cambridge designer Nancie Dangel, who put him in a Boussac fabric pillow from Ostrer House, and Chloé, below, a Boston terrier, whose owner, Meg Fontecchio, the showroom manager for Grange, outfitted her as Marie Antoinette, in a dress made of Pepe Peñalver linen from Beacon Hill Showrooms and accented with Scalamandré trim.






GIORGIO ARMANI
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The Match Factory

THE BUSINESS OF BLISS

THE DO-IT-YOURSELF decorating juggernaut continues its gentrification on the storied Gold Coast of Long Island, New York. In the tony town of Greenvale, Waverly, a division of F. Schumacher & Co., has opened its first retail store. Stocked with everything from throw pillows, wallpaper, and curtain rods to sofas, cribs, and, of course, fabrics, Waverly Home is the first shop to unite all of the seventy-three-year-old company's products in a single location, making it possible to pull together a perfectly coordinated room on your own in a single outing. The 6,000-square-foot store, situated in a bland but sunny building on a busy thoroughfare, is the apotheosis of the pretty-and-perky, matchy-matchy approach to interior design.

"You could compare this to a Polo/Ralph Lauren store," says Dave Waters, the general manager of the fledgling chain, which will open two stores in New Jersey by the end of the year. "We have the basic Waverly collection that consists of thousands of fabrics; merchandise from our ten different licensees, including Fieldcrest, which makes our sheets; and limited-edition merchandise made just for the store." The Polo analogy is surprisingly apt: Waters believes the store isn't selling merely home furnishings but, ahem, a *lifestyle*. "We can't define our customer in terms of traditional demographics," he says, while noting that the average house price within a five-mile radius of the store is $500,000. "We get younger people who want the security of Waverly and older people who may want a more formal look for their living room but like Waverly for the bedroom. We get really wealthy people who can afford to spend anything, so they'll use us for their beach houses."



EASY DOES IT Coordinating striped pillov with plaid footstools is simple at Waverly Hom

"I remember Mrs. Ashley saying 'Don't overwhelm customers. Give them good choices, but not too many' "

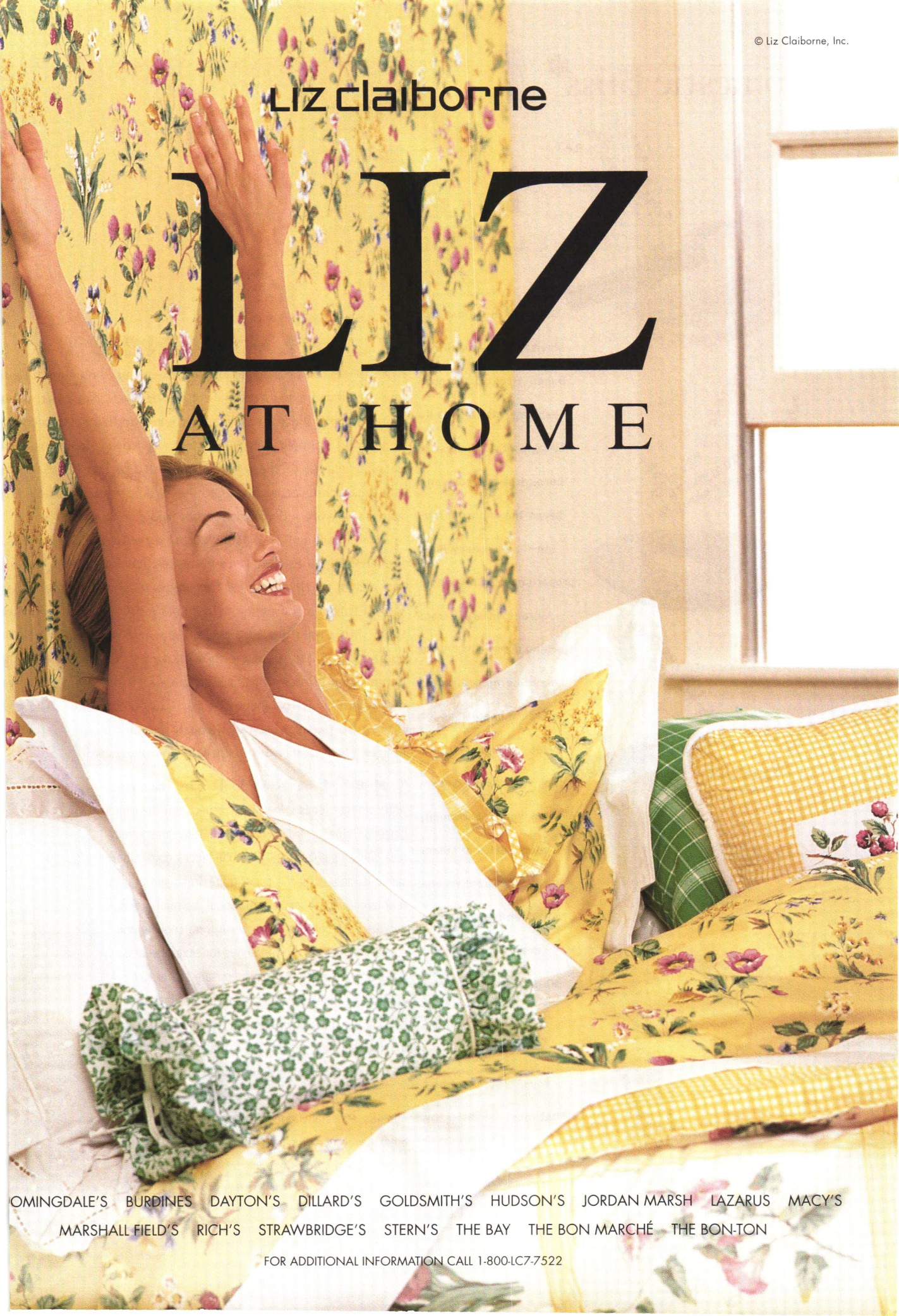
Though thousands of Waverly fabrics can be accessed and ordered by computer with help from a sales clerk, the store is carefully edited to facilitate mix-and-match decorating. "People get overwhelmed by too many choices," says Nanette Ambroze, director of merchandising and design, who spent ten years workin for Laura Ashley and two years at Ralp Lauren before joining Waverly. "I remen ber Mrs. Ashley saying 'Don't overwhel customers. Give them good choices, bu not too many.' So we offer twelve valanc and five curtain styles, and you can desig your own combinations."

The lamp department epitomizes th store's philosophy. "I call it lamps à carte," says Ambroze, who decided to se bases and shades separately. "It wasn easy trying to find enough lamp bases t go with five different shade silhouette but it gives the customer options. It halfway between custom order and o the shelf." She also raided the company archives, creating, from five-year-o black toile, comforters and shams th are exclusive to the store.

While Waverly Home has a back roo where decorators may work with clien and order the Waverly Designer Seri of printed fabrics and coordinated wa paper and trims that are only available Schumacher's to-the-trade showroom most of the store's customers are buyi for themselves. "Decorators aren't excite by stores like this," acknowledges thirt seven-year-old Ambroze, who says th store was created for women like he "Our generation has been empowered control our own destinies. There's been lack of control when it comes to decora ing, and we're giving people that contr It's frustrating to have to hire a decorat to get the cool stuff."

BRIGHT IDEA Lamp bases and shades are sold separately so you can create a quasi-custom look for your home and know that your fixtures will look right with your fabrics and furniture.




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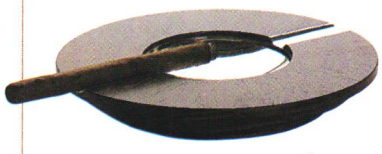
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The cigar craze has led, inevitably, to an ashtray boom. After all, a proper ashtray—with a wide lip to support a stogie so it burns free and easy and keeps the ash from falling—is necessary for a proper smoke. "The whole aura is different from smoking cigarettes," says Larry Sherman, director of retail operations for Nat Sherman International, the sixty-six-year-old New York tobacconist, whose sales of cigars and related paraphernalia have been growing at an annual rate of 35 to 50 percent for the past three years. "Cigar smokers want all the toys," says Sherman. That most essential toy, the ashtray, has become a status symbol, too.

– JOYCE BAUTISTA





NEW VISIONS

COMTE DE BUFFON, the eighteenth-century French naturalis who produced the forty-four-volume *Histoire Naturelle,* ofte commissioned illustrations from people who had never seen th plants and animals they were supposed to be depicting. Th peculiar genesis of these images appealed to Stephen Sack, a American conceptual photographer who lives in Brussels an whose work often deals with "archaeological fantasy."

A few years ago, Sack came across some of the originals in French château as they were being readied for restoration. H was drawn to the backs of the engravings, whose colors ha seeped through the paper. "His photographs have transforme them into something else again," says James Danziger, whos eponymous SoHo gallery is showing thirty-six of the haunting luminescent photographs Sacks made of the back of the engrav ings (October 17 to November 23). "He's taken what was a pre Darwinian perspective and through his photography given th images a beautiful and conceptually complex new life."

THE LARDER Like white wine, white vinegar tends to get little respect. But the white balsamic vinegar from Fibanaci of Italy may finally give white vinegars their due. Fibanaci's golden balsamic is made with the same white Trebbiano grapes that are used to make traditional balsamic, which gets its dark color and rich taste from cooking and aging in barrels of various woods for several years. (Fibanaci makes its red balsamic from Lambrusco grapes.) § While the sweet, translucent Fibanaci balsamic can be used in any recipe calling for red balsamic, it would certainly make a delicately appealing mignonette sauce to serve with oysters. And it's especially good in salad dressings, since it clears up a major flaw in dressings made with red balsamic: it doesn't turn a bowl of green lettuce brown.

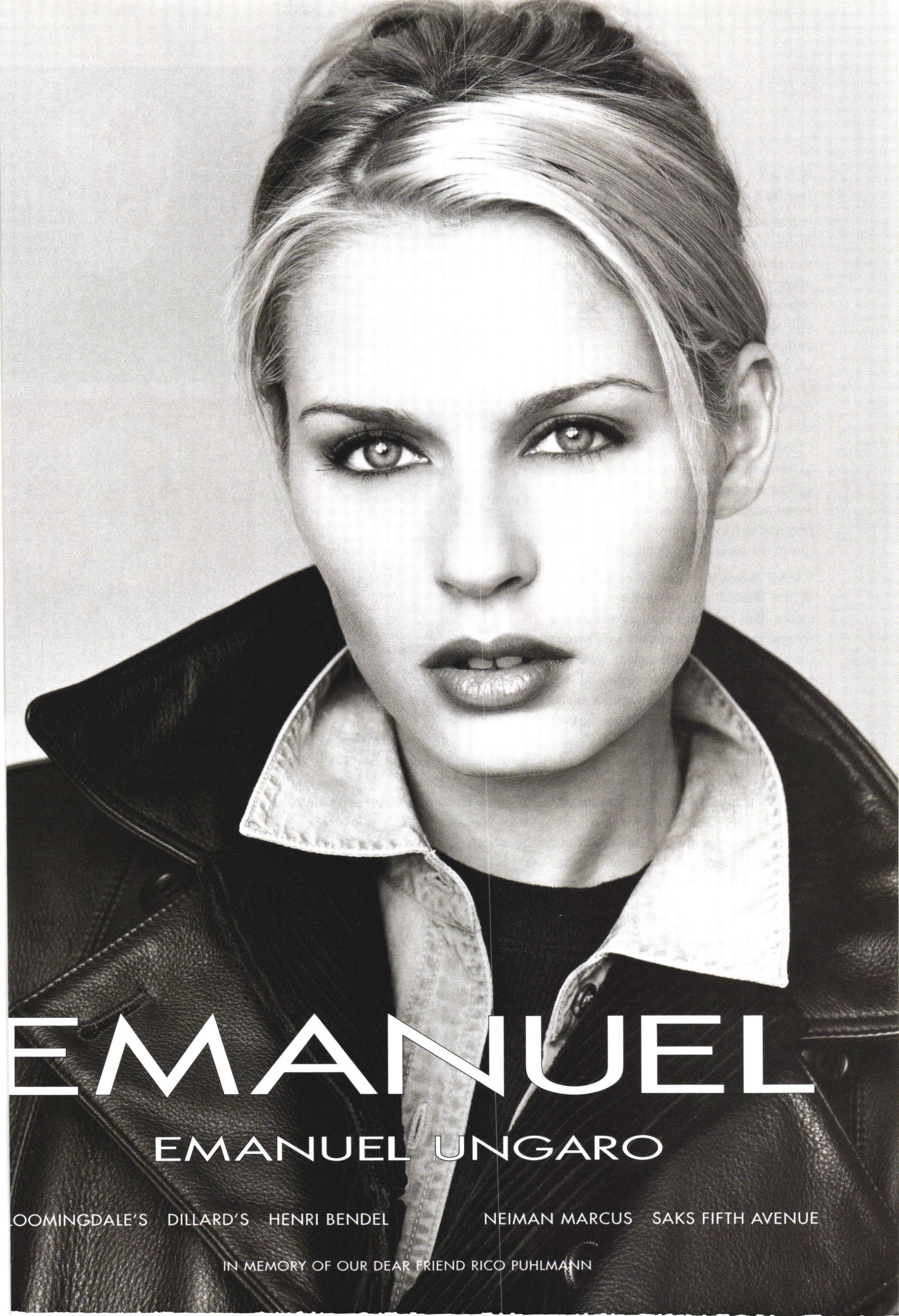




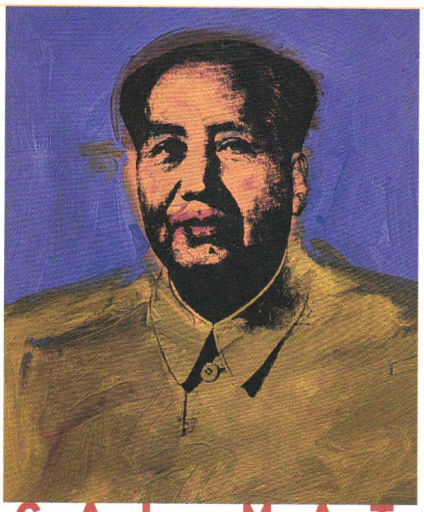
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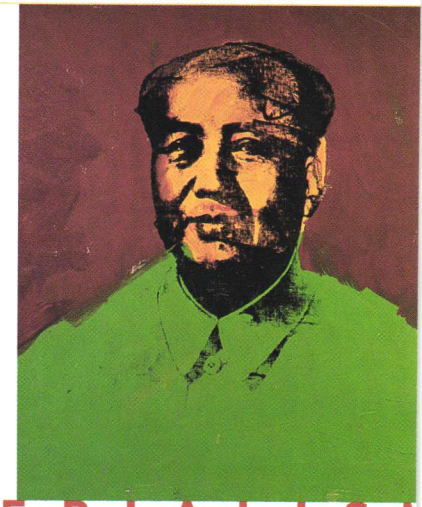
THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

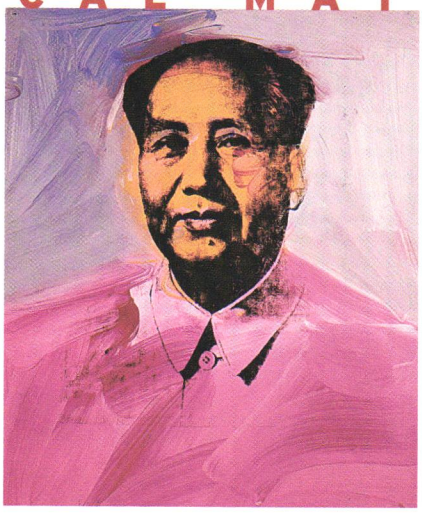


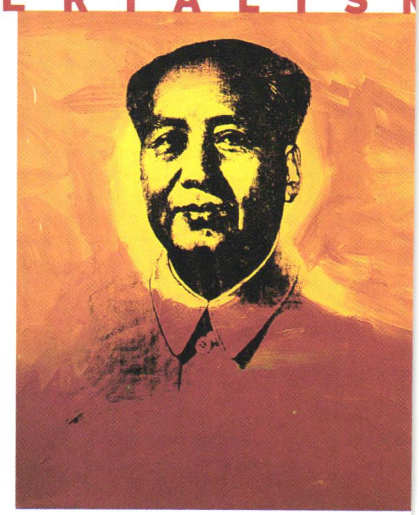

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WHAT Mao prints, paintings, drawings, and silk screens by Andy Warhol.

HOW NOW, MAO? "Perhaps no man is responsible for as many deaths in this century," said *The New York Times Magazine* in June, when it published photographs by Li Zhen Sheng that graphically depict the brutality of life in China under Mao's leadership. "More than 50 million people starved to death in the vast famine he visited on his country in 1960 and 1961 . . . he managed to savage Chinese society, to obliterate its culture, to turn student against teacher, friend against friend, children against parents." Some people wonder whether it's a bit perverse to hang pictures of such a monster in the foyer or the bedroom.

CULTURAL REVOLUTION When Warhol started making his immense Mao paintings in 1972, he was, as always, more concerned with aesthetics than with politics (although it was the era when Richard Nixon visited China and asked Americans to reconsider their Communist Cold War foes as future friends and trade partners). "The portraits are more painterly than previous ones," says Mark Francis, curator of the Andy Warhol Museum in Pittsburgh. "They're quite visibly brushy."

In the catalogue for the "Andy Warhol: Portraits of the 70s" exhibition at the Whitney Museum in 1979, Robert Rosenblum wrote: "Not since the days of rendering Napoleon as God or Jupiter has an artist come to successful grips with the frighteningly serene and remote authority of the leader of a modern totalitarian state." But as Francis notes, Warhol's Maos are a bit campy, too. "What's funny about them is that the eyebrows and mouths are painted a lipsticky pink."

CHANGING TIMES When Peter Lewis, CEO of the Progressive Corporation, an insurance company, brought his portfolio of ten Maos to the office in the early 1970s, his employees threatened to walk out if he hung them there. He also hung two at home. "One day our mailman saw them and asked me if I was a communist," recalls Toby Devan Lewis, Peter's ex-wife, who is still Progressive's curator for corporate art. "After Warhol died, Peter said he thought the company was ready for the Maos, and he had me buy a full portfolio, for the boardroom. We put them up and no one complained."

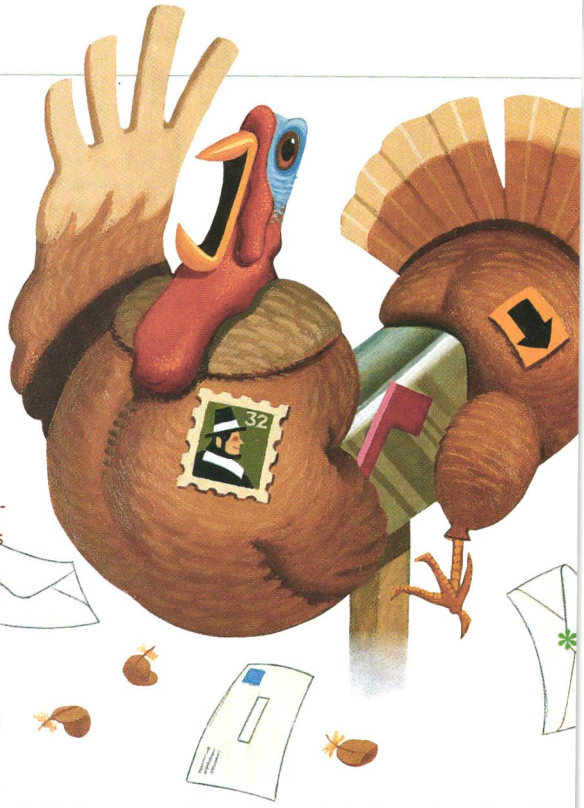
IS IT SOUP YET? "I've had a Chairman Mao silk screen forever," says Christopher Makos, photographer and Warhol protégé, who doesn't associate the image with genocide. "It's completely decorative. Do people think about *eating* when they see Andy's Campbell's soup cans?" Mark Schwartz, who owns a graphic design company in Cleveland, recently sold two Mao screen prints he'd had for eight years: "Sometimes people would say, 'Why do you have a picture of Chairman Mao on your wall?' and I'd say, 'I don't. I have a Warhol on the wall.' The political baggage makes the work richer."

MARKET FORCES Last June 2 in London, Lucy Mitchell-Innes, a Ne York dealer bidding on behalf of Par dealer Marc Blondeau, bought a 197 Mao painting for $1 million, which fa exceeded the auction house's high est mate of $231,000. On the World Wid Web (http://www.martinlawrence.com 36-inch-square Mao screen prints, fro an edition of 250, were being sold fo $11,250 this summer.

"Everybody is liking their Warho now," says Jane Richards, an art consu tant who recently advised a client to buy drawing of Mao. "It's such a pleasin image." Mark Francis says the Maos mu be looked at as part of Warhol's oeuvr a pantheon of mid-twentieth-centur celebrity. "One of his great skills was i identifying important historical figur like Jackie Kennedy and Elvis," say Francis. "Regardless of what people thin of Mao, he *was* one of the best-know political figures of the century."


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Domestic Bliss*



DOMESTIC DIS Some people swear by mail-order smoked turkeys. Here at *House & Garden,* we swear at them.

As big believers in catalogue shopping, we had hoped that having a ready-for-the-buffet-table, whole smoked turkey delivered to our door by UPS could ease our holiday-entertaining anxiety. We had great expectations for the smoked turkeys sold by a world-famous department store and a venerable southern smokehouse. But both arrived frozen and took more than twenty-four hours to thaw—and neither was worth the wait. They had rubbery skins and watery meat that tasted more like ham than turkey, which only made us wish we'd ordered hams in the first place.

The best bird we tried came from Greenberg Smoked Turkeys Inc., of Tyler, Texas, and we wanted to love it. After all, the folks at Greenberg conduct business in an honest, homespun fashion: they don't take credit cards or make you pay COD. They send you a bill a few weeks *after* you've received your turkey, a majestic, mahogany-skinned fifteen-pounder that leaves Texas frozen and miraculously arrives (via UPS Second Day Air) ready to eat. While moist and easy to carve, it has a smoky flavor that's too assertive for timid taste buds. And we were especially saddened to read in the accompanying serving instructions that Greenberg recommends against eating the skin (but suggests using it to flavor soups or roux). While fine for sandwich making, a bald turkey is not fit for a holiday table.



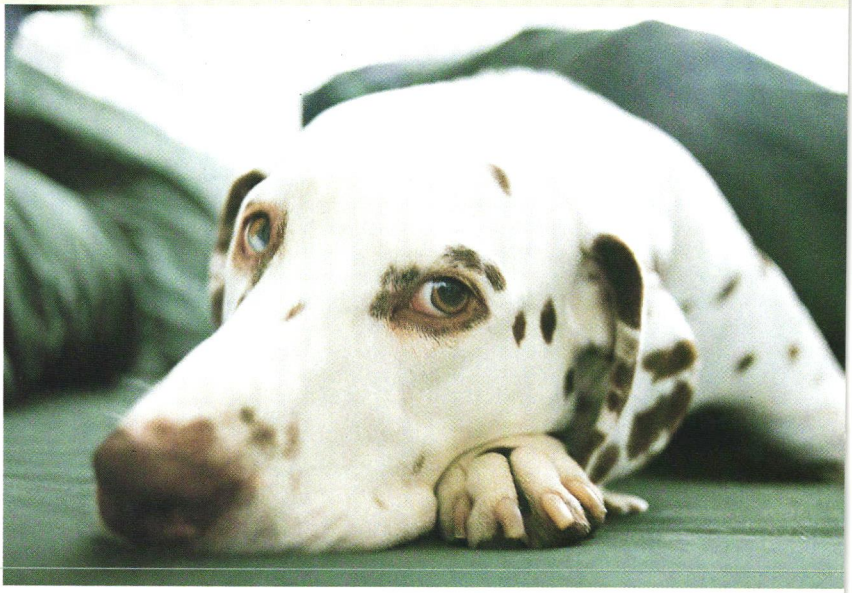
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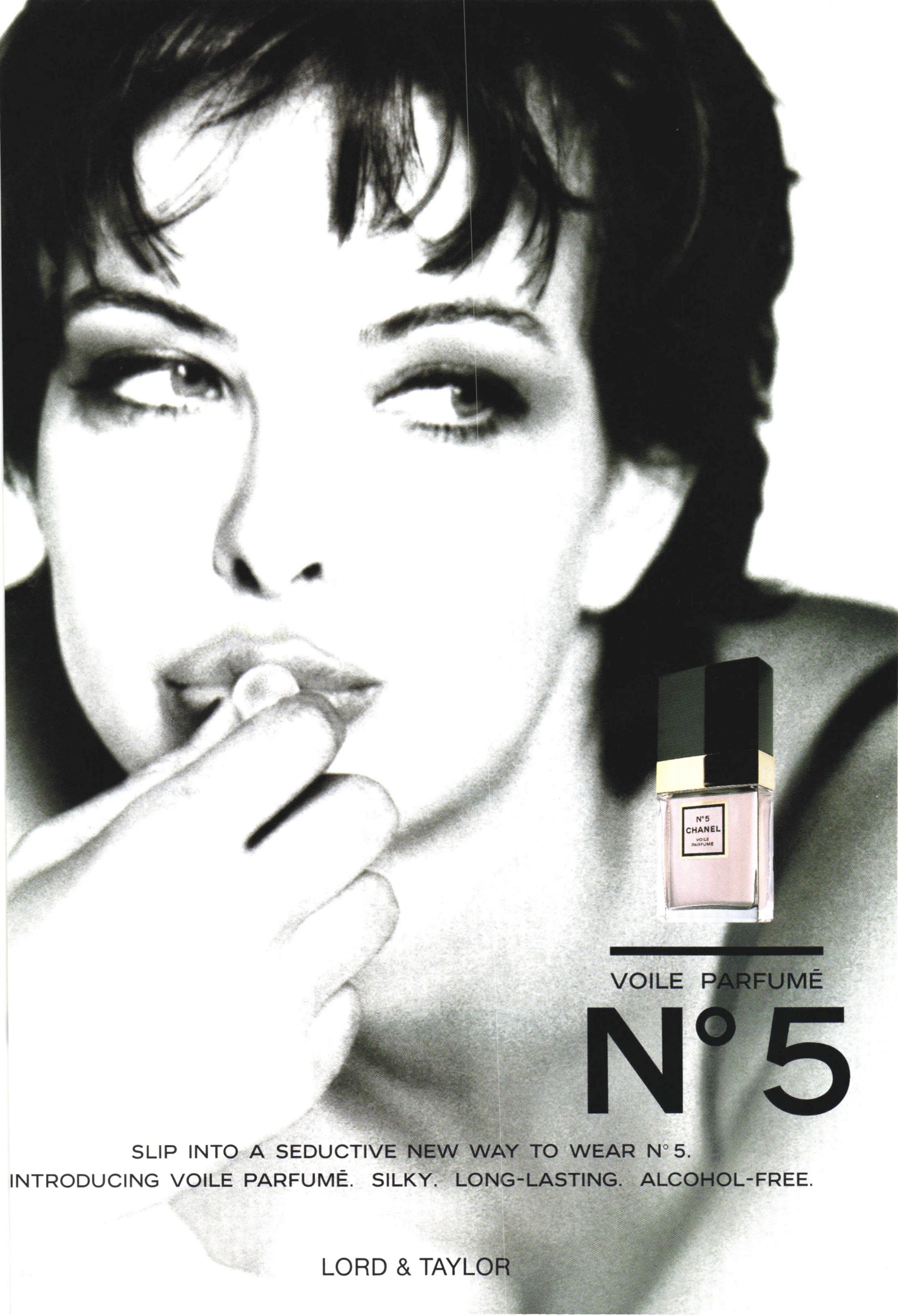
LINGAM ROCKS, some of the most common objects of worship in Hindu temples and households, have become a popular decorative accessory in high-style American interiors. These polished rocks, which traditionally come from the Narmada River in India, are symbolic phalluses representing Shiva, the god of destruction and regeneration, and are typically set in a base called a yoni that symbolizes the female form. But some Westerners have their own interpretations. "A lot of people are using them now for healing," says Lee Chinalai, who runs a gallery in Shoreham, New York, that sells Southeast Asian antiques. "They're in the quartz family, meaning they have the same characteristics as crystals." The main appeal of the rocks (they can be made in other materials, too) is apparently aesthetic. They can range in size from one to twenty inches and in price from $15 to $2,000. "Most people buy them because they're beautiful objects," she says. Interior designer Vicente Wolf likes the fact that lingams aren't just decorative. "They provide a wonderful sculptural element in a room, but they can be seen from a spiritual and sexual point of view too," he says. Wolf makes sure he explains a little bit about lingams to a client before plunking one down on the mantel or coffee table. "There's nothing worse," he says, "than having someone walk into your home and ask about some object and your replying, 'I don't know. My decorator got it for me.'"

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MARC JACOBS,
fashion designer





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N°5

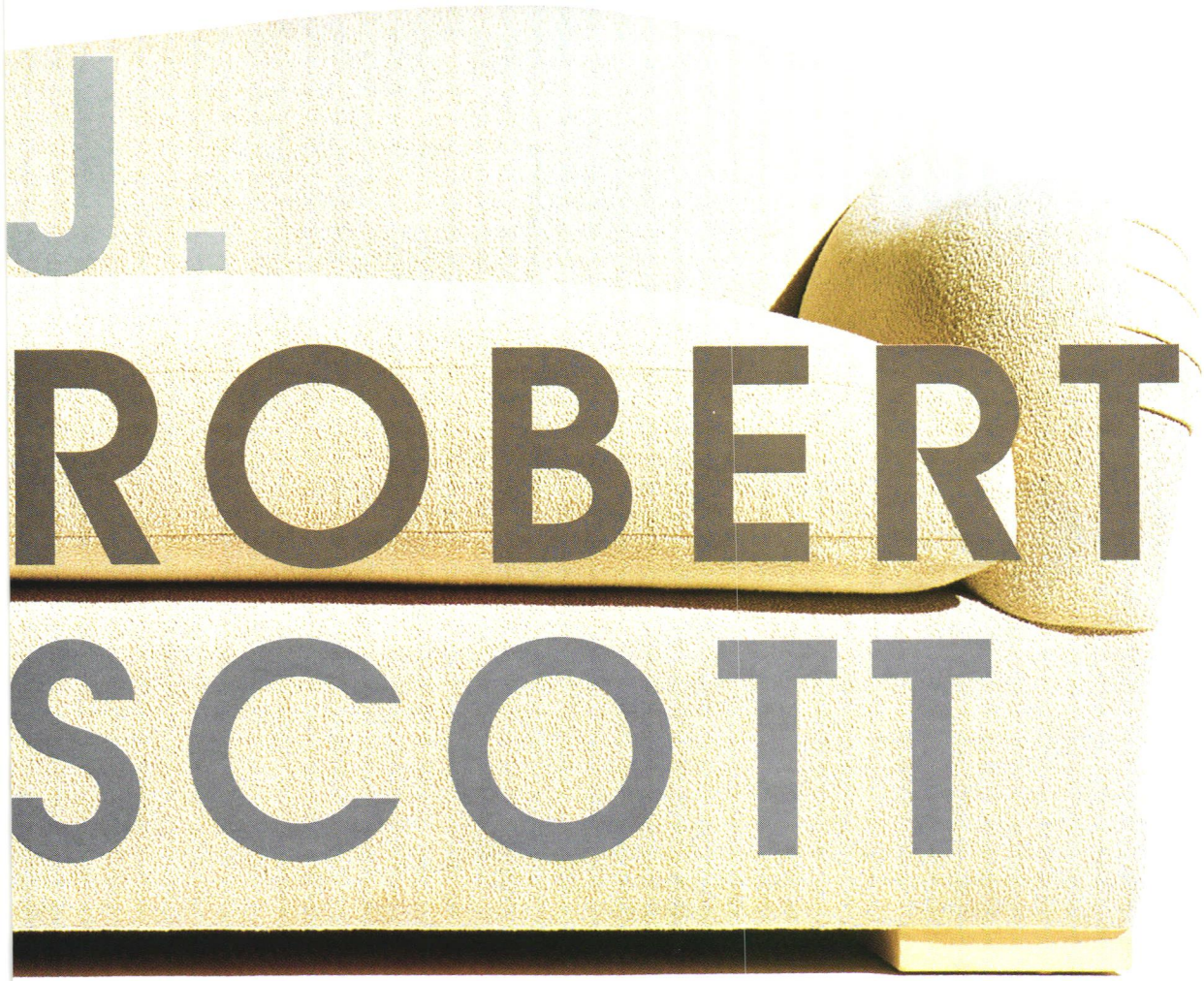
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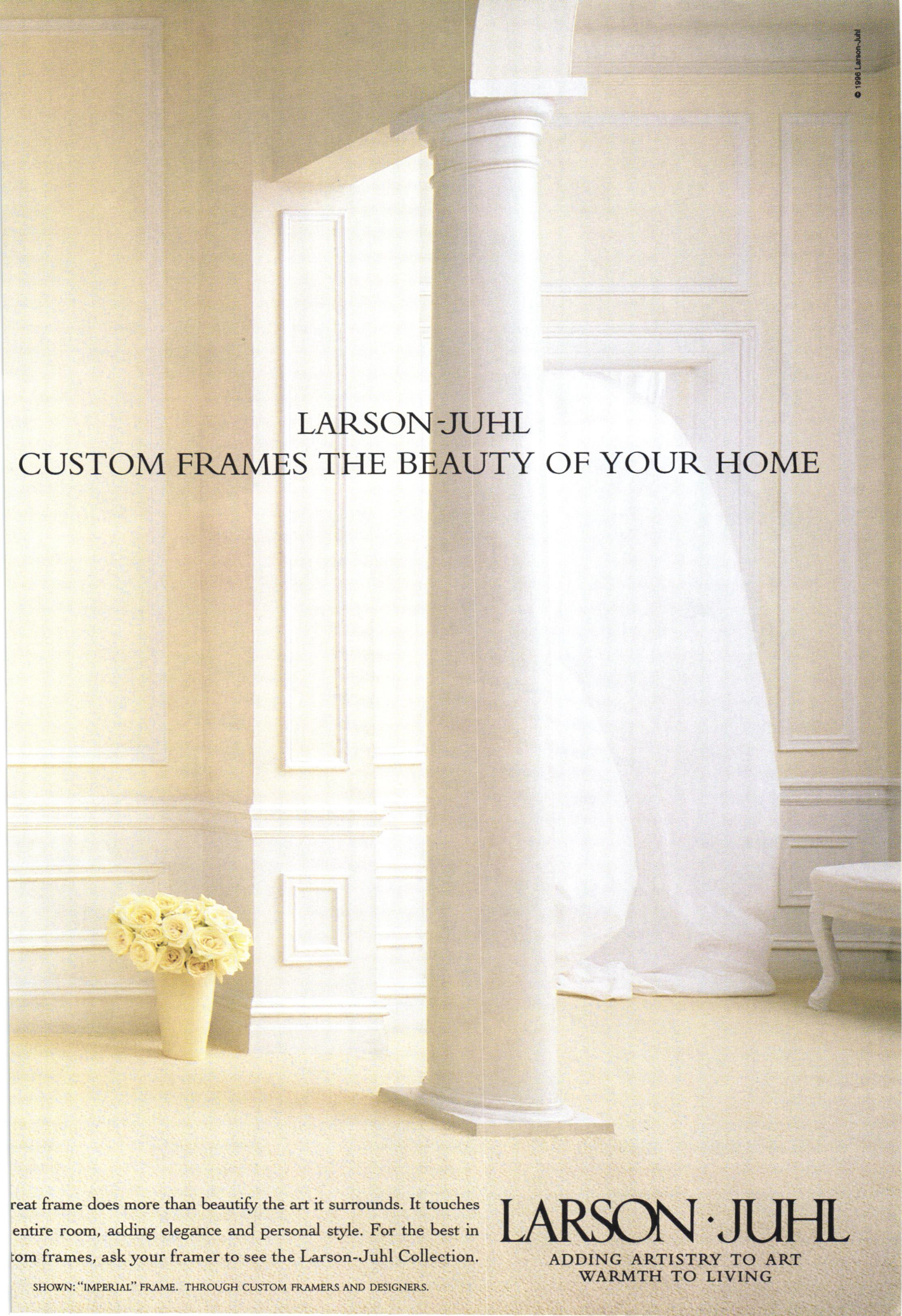
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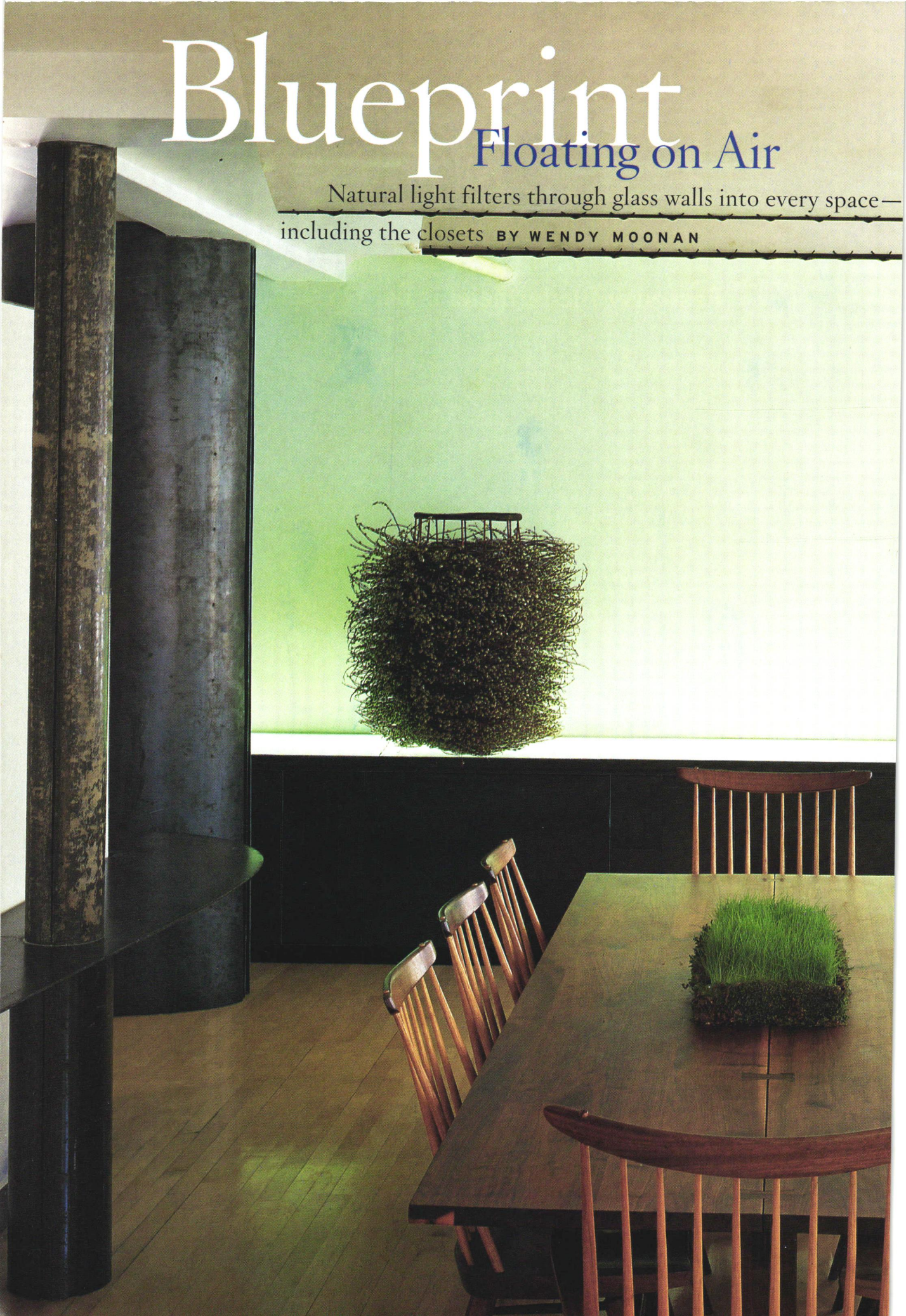
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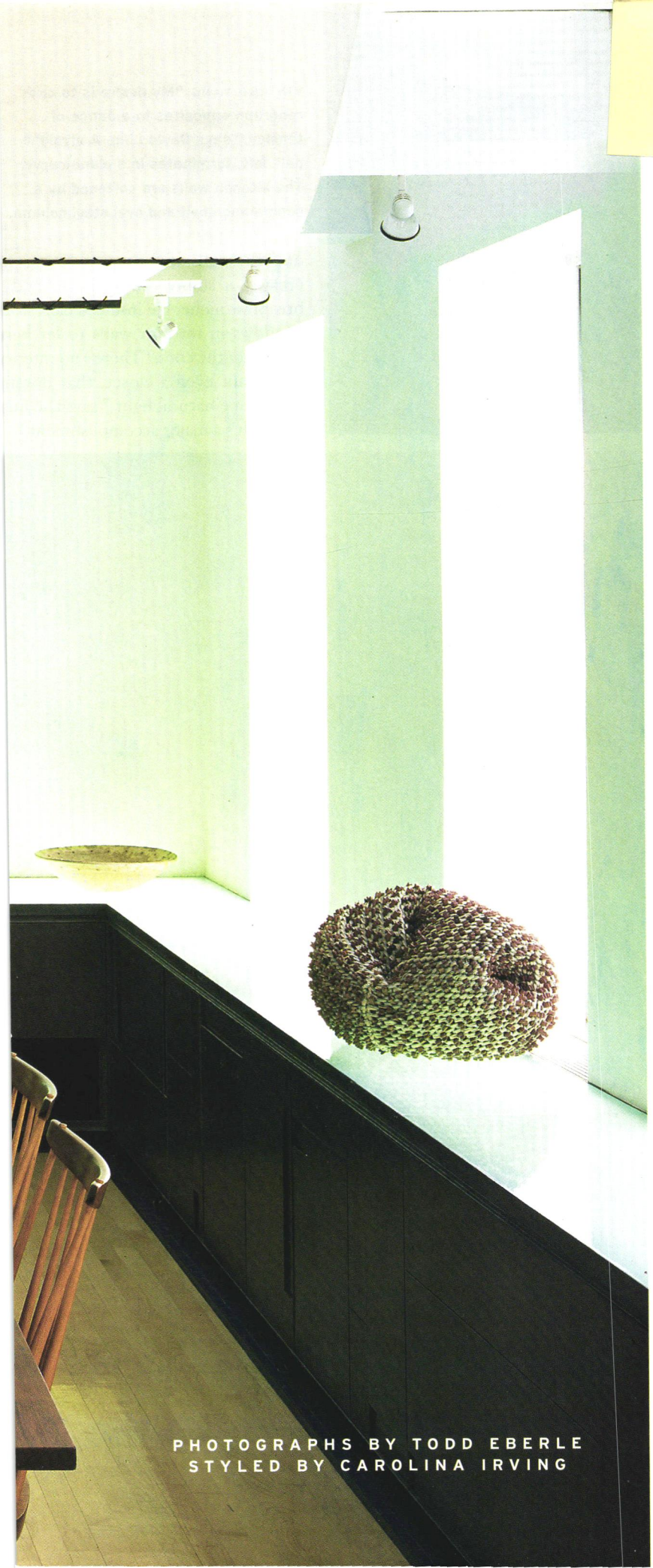
Blueprint

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STYLED BY CAROLINA IRVING

DINARY
omantic,
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s van der
Rohe. The thirty-eight-year-old, Chinese American, New York–based architect recently designed an Upper East Side apartment that looks minimal and machine-made at first but turns out to be complicated in plan and handcrafted throughout.

Ling gutted half the 3,300-square-foot apartment. But instead of taking a strict modernist tack, creating a loft "where you walk in and see everything at once, I chose a more romantic road, more of a Capability Brown way of experiencing the space, where you are going around corners constantly." The best way to comprehend the layout is to circulate from room to room in a waltzlike voyage of discovery.

Surprise and delight may seem elusive goals for an architect, particularly for one like Ling, who has degrees from the Illinois Institute of Technology, where Mies taught, and the University of Stuttgart, and who has worked for such rigorous modernists as I. M. Pei and Richard Meier. But since Ling established his own firm in 1992, he has produced luminous spaces distinguished by a sensibility all his own. He is one of a number of young architects responding to the major complaint about Modernism: it lacks texture and warmth. "My architecture is enriched and articulated by materials," he says. "People today reject pure abstraction."

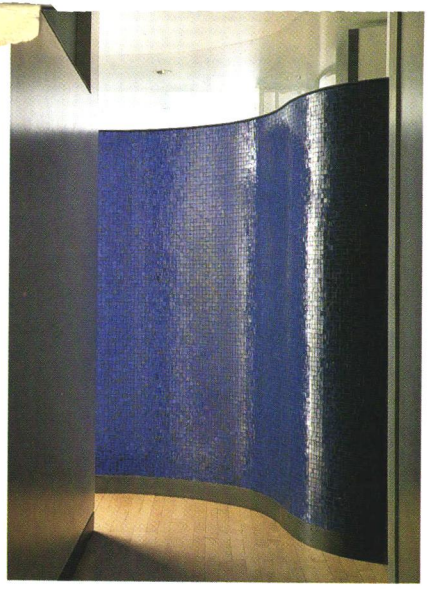
The New York commission came from ideal clients, an open-minded couple who trusted their architect. They had only three requests. "In previous apartments, we had big, formal spaces we never entered," says the husband. "We asked Ling to demystify the formal spaces here, so we'd use them every day."

"What was important to me was to have order," adds his wife, a psychia-

CRAFTS ON PARADE Dining table and chairs by George Nakashima and a pussy-willow basket by Markku Kosonen shine in the luminous apartment New York architect David Ling created "to combine crafts with kids."

trist. "No knickknacks." They were also concerned that their son and daughter, both avid hockey players, feel comfortable. "There was an explicit desire not to give the children the impression they were living in a museum environment," says Ling, "even though the couple has an important crafts collection." He set about "combining crafts with kids" by building a series of steel-faced cabinets that are "hockey puck-proof."

Then Ling opened up the spaces to bring in more daylight. After "blowing out" the walls of the maids' rooms, h created a sunny dining room and breakfast niche. He inserted clerestor windows in interior walls to let ligh penetrate the core. "There's no interio space, not even a closet, that doesn have some natural light," says the hus band. "It's a major accomplishment."



YIN AND YANG "My desire is to choreograph opposites in a dance of tension," says David Ling. A straight hall, left, terminates in a piano curve. The kitchen walls are softened by a boomerang shelf and oval steel column.

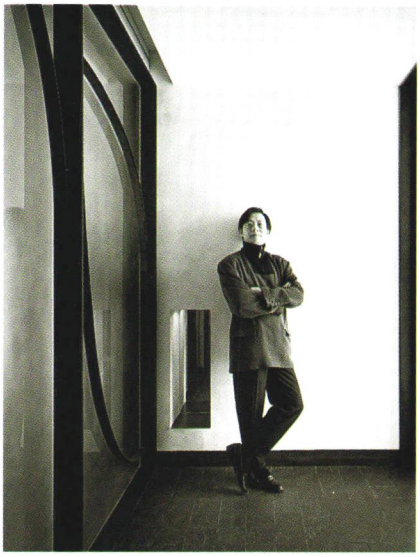


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ALL THE ELEMENTS In the living room, architect David Ling, left, put a screen by Mexican painter Sergio Hernández, a 1950s chaise by Danish designer Poul Kjaerholm, and a chair by Nakashima in front of the fireplace wall. This wall represents the four elements: earth (the hearth bricks), air (cobalt-blue pigments are under the plaster), fire, and water (in the trough in front of the fireplace).

The most complicated task was the integration of the old, oddly shaped spaces in the apartment. "I was trying to take the problem of irregularity and capitalize on it," says Ling. Inspired by the music of composer Iannis Xenakis (also a muse of Le Corbusier), he found his solution: using white Formica panels banded with steel strips, Ling painstakingly created a grid of irregularly spaced horizontal and vertical lines. The result: elegant walls in the kitchen, bedrooms, and library that look like white Mondrian paintings.

Over the years Ling has designed several art installations—in Germany at th Museum for Jean Arp and the Frankfu Ethnology Museum when he was wi Meier and, more recently, in New Yo at the American Craft Museum. For th New York apartment, Ling built a row steel cabinets along the perimeter the dining room with translucent gla tops to display the owners' collection works by such renowned craftsmen ceramists Peter Voulkos and Toshil Takaezu and basket makers Gyön Laky, Markku Kosonen, and Karyl Si son. A prized George Nakashima dini table with matching chairs quiet anchors the center of the room witho distracting from the art. "We wantec backdrop for the pieces that would l less precious than rich wood or shi marble or stone," the husband explains

Ling employs a unique material voca ulary, and treats inexpensive, so-call

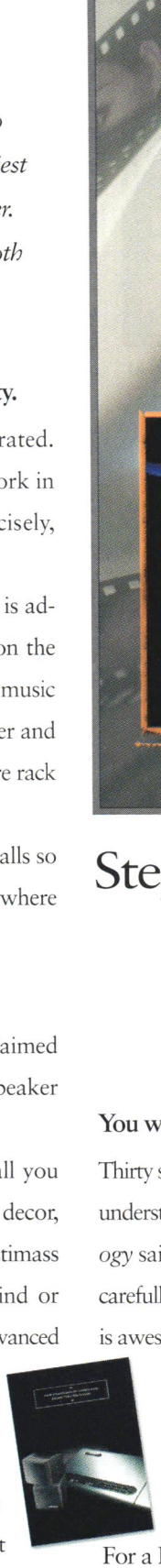
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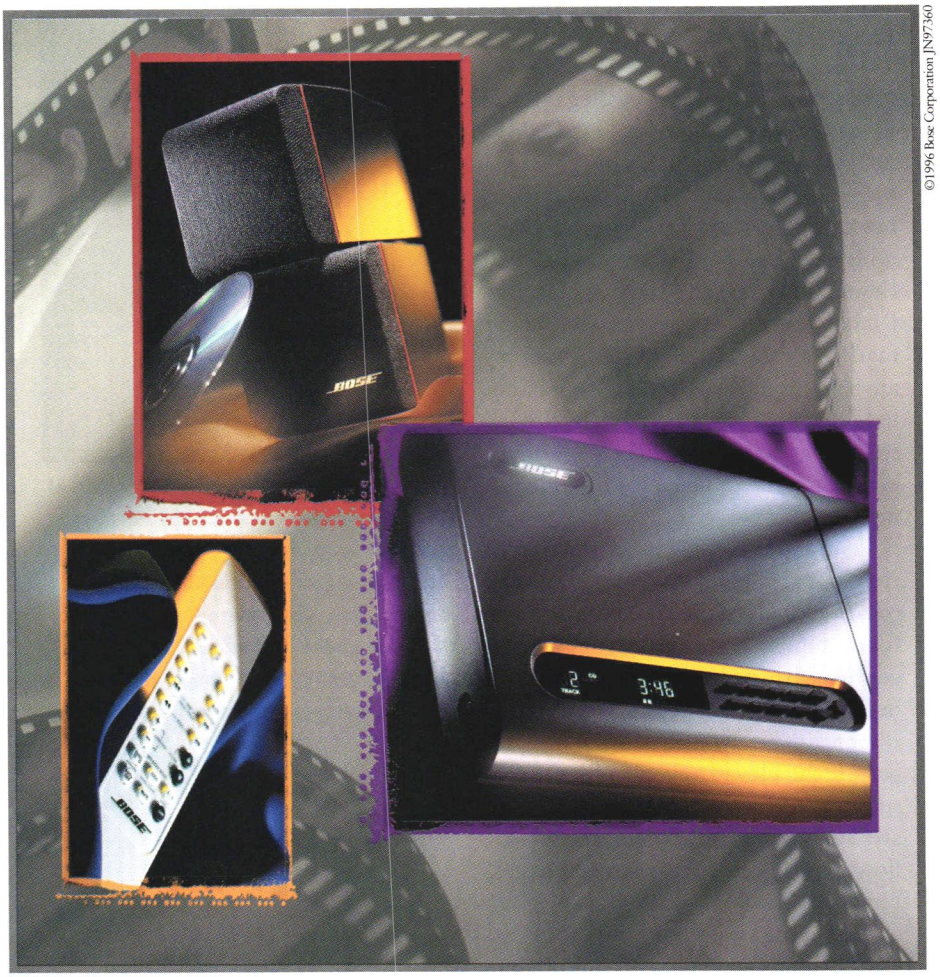
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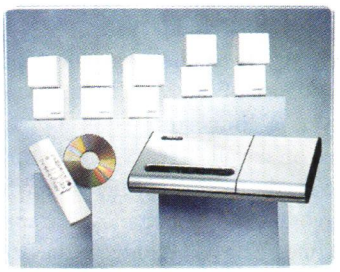
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pedestrian materials in an elegant way. He will take plain, hot-rolled, eighth-inch steel plate—"It's the cheapest thing in the world"—and add patina. For example, he left the laser-saw cuts on the cabinet fronts because he liked them. "I wanted the steel to look like Richard Serra's, where you see the cut marks," he says. With glass, he will try anything: sandblasting it with a hand-held machine, coating it with silicone so it looks wet, and sealing it on top of plastic mirror to make it resemble liquid mercury.

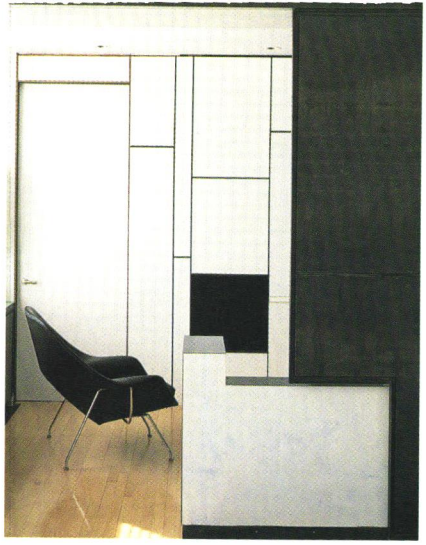
"The money is spent on the execution, not the materials," says Ling. The mirrored walls of the elevator vestibule, for example, are sheathed from floor to ceiling with panes of glass that have been sandblasted by hand. A lyrical steel ribbon arcs across each pane. When you get off the elevator, you suddenly feel submerged beneath the sea, as if you are swimming amid long strands of flowing seaweed. "It's a wet language," Ling laughs.

"The closer you look, the more you notice the tremendous amount of craft in the details," he adds, pointing to an unusual light fixture in the dining room that he designed to hide the ceiling beams. He had several trapezoidal sheets of Plexiglas sanded to make them translucent, then drilled holes in them so they could be stitched together, end to end, with parachute cord. These he attached to the ceiling, hiding the beams—and fluorescent tubes—with his "cloud."

"My desire is to choreograph opposites in a dance of tension," Ling says. In the foyer, a long steel shelf is cantilevered off a wall. "Heavy masses float and are made to seem weightless," he says. Straight lines are juxtaposed against sinuous ones. The hall leading to the bedrooms terminates in a brilliant cobalt-blue, glass-mosaic wall that is curved like a grand piano.

"I'm fascinated by the yin and yang of life," says the architect, whose parents moved to the United States from mainland China in 1949. "Opposites make the dialogue richer. The yin can't exist without the yang; they embellish and strengthen each other." Ling's take on materials is also influenced by hi Chinese background. The fireplace wa in the living room, for example, repre sents the four elements: the bricks o the hearth stand for earth. The waxe plaster wall signifies air. White plaste is lightly troweled over a base coat o cobalt blue, so some of the blue show through to give the impression of sk When lit, the fire is reflected in a wate trough placed in front of it.

In bringing a craft sensibility to hi work, Ling is giving a warmth and ne life to Modernism just as it is being redi covered. Perhaps only romantics lik Ling will be able to propel Modernis into the twenty-first century.



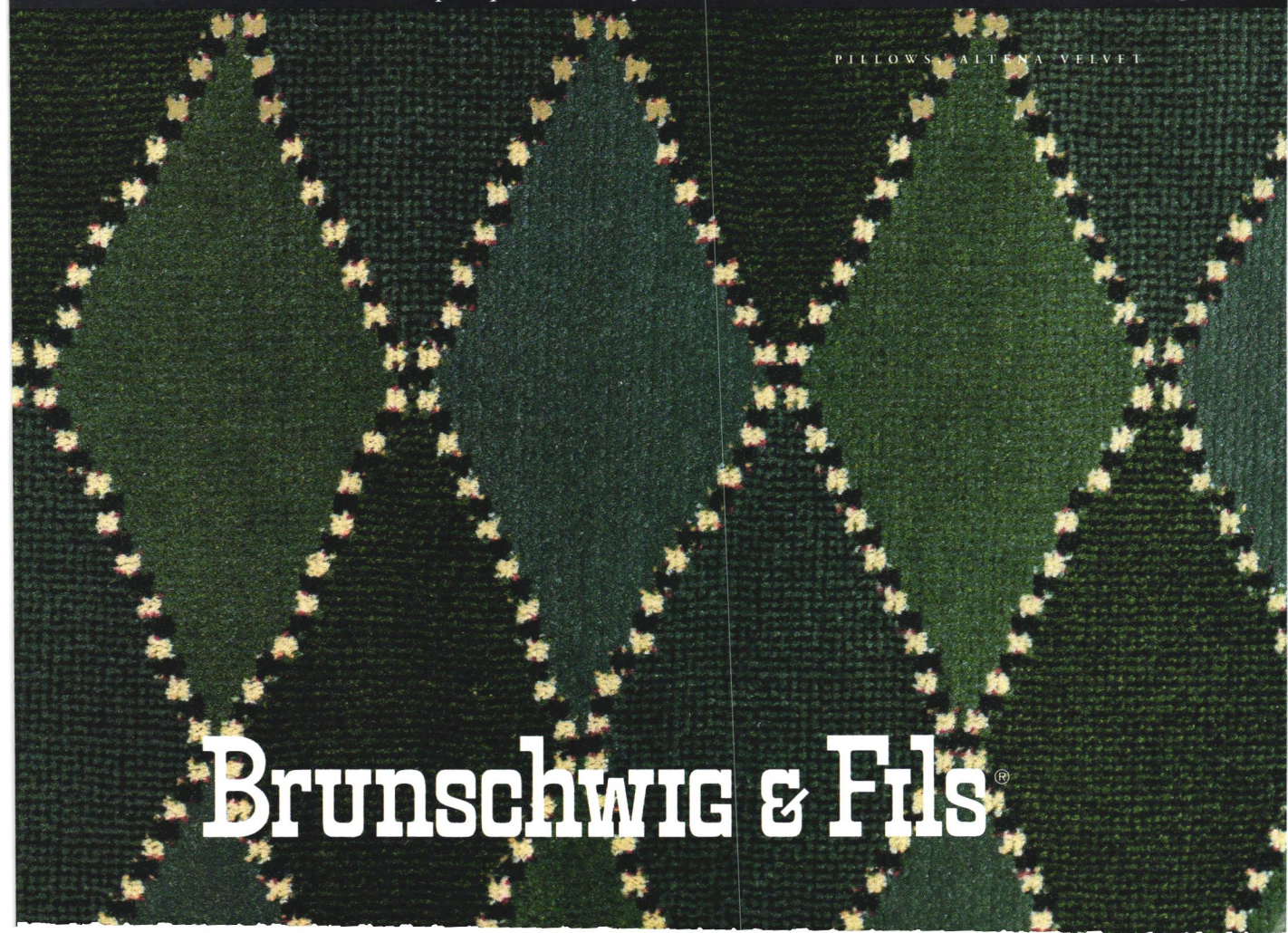
ON THE MOVE A 700-pound sliding steel wall, above, can close off the Formica-paneled library from the living room. The second entry to the library, below, is a movable, sandblasted glass door coated to make it shimmer. Behind it is the foyer. Sources, see back of book.



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Dig It

I'll Wrap You Up and Ribbon You

Or Not. Some views on a garden's winter wardrobe

WRAPPING BY JUDYTH VAN AMRINGE, MADISON COX, AND ANNE BASS



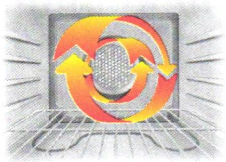
PHOTOGRAPHS BY CHRISTOPHER BAKER

MAD HATTER'S WRAP **Judyth van Amringe took materials from a theatrical supply house and dressed the cottage at Ladew Gardens, Maryland, for a one-night stand.**

POLITICS TEACHES US that there is nothing that can't be polarized—right or left, correct or incorrect, progressive or retrograde. No sooner have we escaped one orthodoxy than we find ourselves in the grip of another. Even in our own gardens, where we go to avoid the tyranny of the humorless, the obsessed, and the deeply cuckoo, we are besieged by ranters and enforcers. To wrap or not, for instance. Although a number of eminent gardeners have advocated some form of wrapping for protection against wind, cold, and marauding animals, the current rap on wrapping is fervently anti—somewhat boringly, reflexively so. Wrapping is, we know, not usually necessary, not often felicitous, and frequently harmful to plants. It is, we are also told, less effective than a good mulch, a sign that you have used the wrong plants for your zone of hardiness, a show-offy, make-work move. But never, never, never wrap? The scent of orthodoxy is too strong. Time to clear the air; time out for some imagination.

There are of course plenty of people who won't be bullied. Artist and gardener Robert Dash, creator of the Madoo Conservancy on Long Island, is a dedicated antiwrapper who finds the mummified look of plants in overcoats depressing. And yet he points with delight to the cold, wintry backyards of Brooklyn and Queens in New York City, where sensitive fig trees are protected with wonderfully colorful, water-repellent materials—old pieces of oilcloth, plastic tablecloths, mattresses, whatever is at hand—and tied with gaily colored cord. Here, he thinks, is a spirited, sensible

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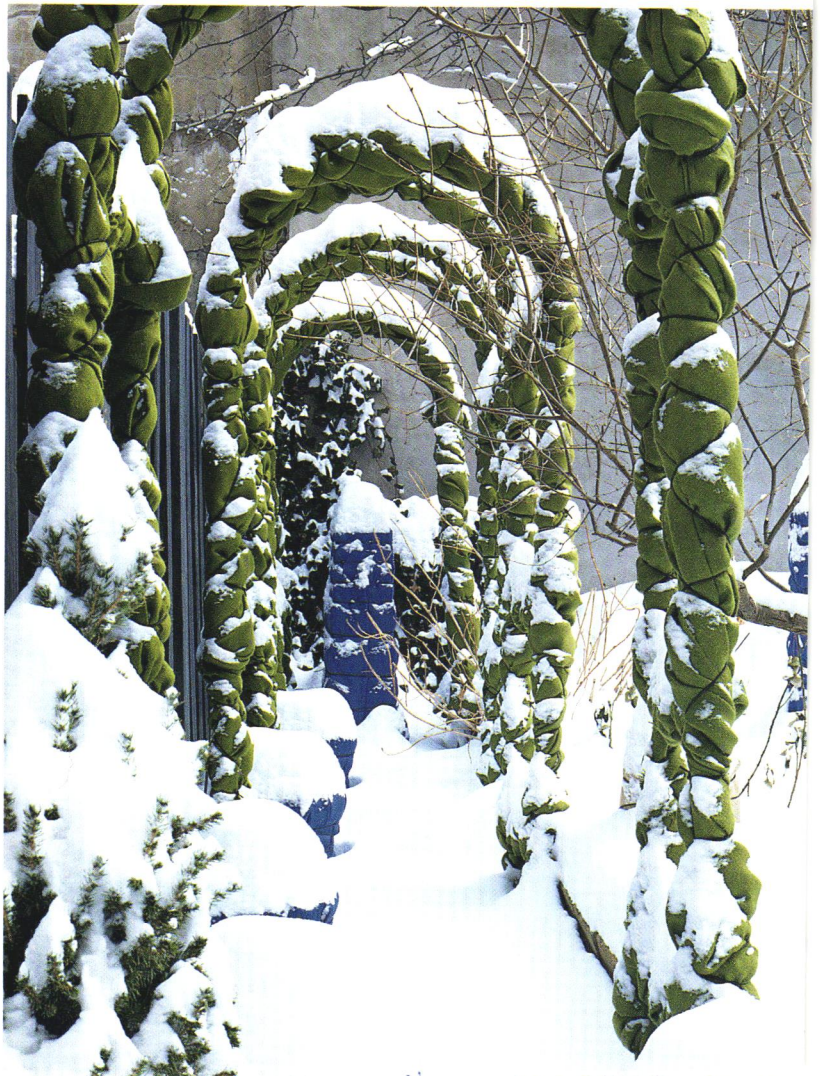
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vernacular approach to a practical problem.

Among the wrapped gardens on these pages, none is more joyfully impractical than editor-at-large Judyth van Amringe's treatment of the topiary on the Ladew estate in Maryland. The shrubbery in front of the gardener's cottage and on the grand approach to the main house were transformed in a riot of color meant to last no more than a day and a night. Van Amringe reports that her project initially caused a little dismay among the women who oversee the well-being of Ladew, but the gardeners there acclaimed it as an event entirely in the spirit of the late Harvey Ladew, whose grounds were originally full of outrageous color and bizarre designs. "I have a feeling he is really happy about this," van Amringe says of the eccentric gardener.

When it comes to the wishes of his clients, garden designer Madison Cox is a realist. He knows that gardening is, among other things, about the pleasures of the exotic and that "people will always want to use things that aren't exactly right for their



COATS OF MANY COLORS Van Amringe's temporary restyling of Ladew, top, in Mylar, Slinkys, and French netting. Madison Cox dresses a Brooklyn backyard, right.

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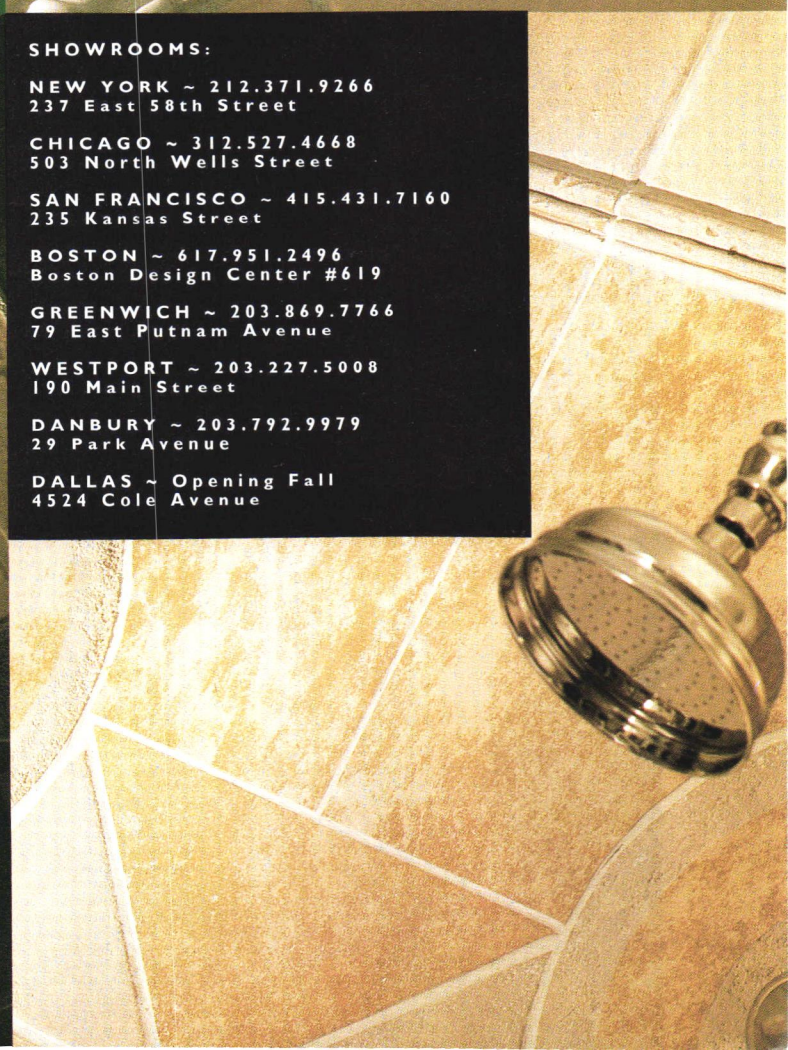
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climate." And so he protects the terra-cotta pots and semihardy plants on the windswept terraces and sunken backyards of New York by covering them first in bubble wrap and then in burlap.

Although she would prefer not to have to put the Italian cypress trees at her north central Texas home in winding clothes, contributing editor Anne Bass acknowledges that the cypresses have provided her with a lesson in both humility and responsibility: the Texas weather is far more severe than that of the trees' native clime, and so they have to be wrapped. "You wouldn't leave your children out unprotected," she says. "I felt the same about the trees." Of their striking, cylindrical burlap-covered shapes—cigars maybe?—Bass can only laugh. "They'll remind you of whatever you're inclined to be reminded of."

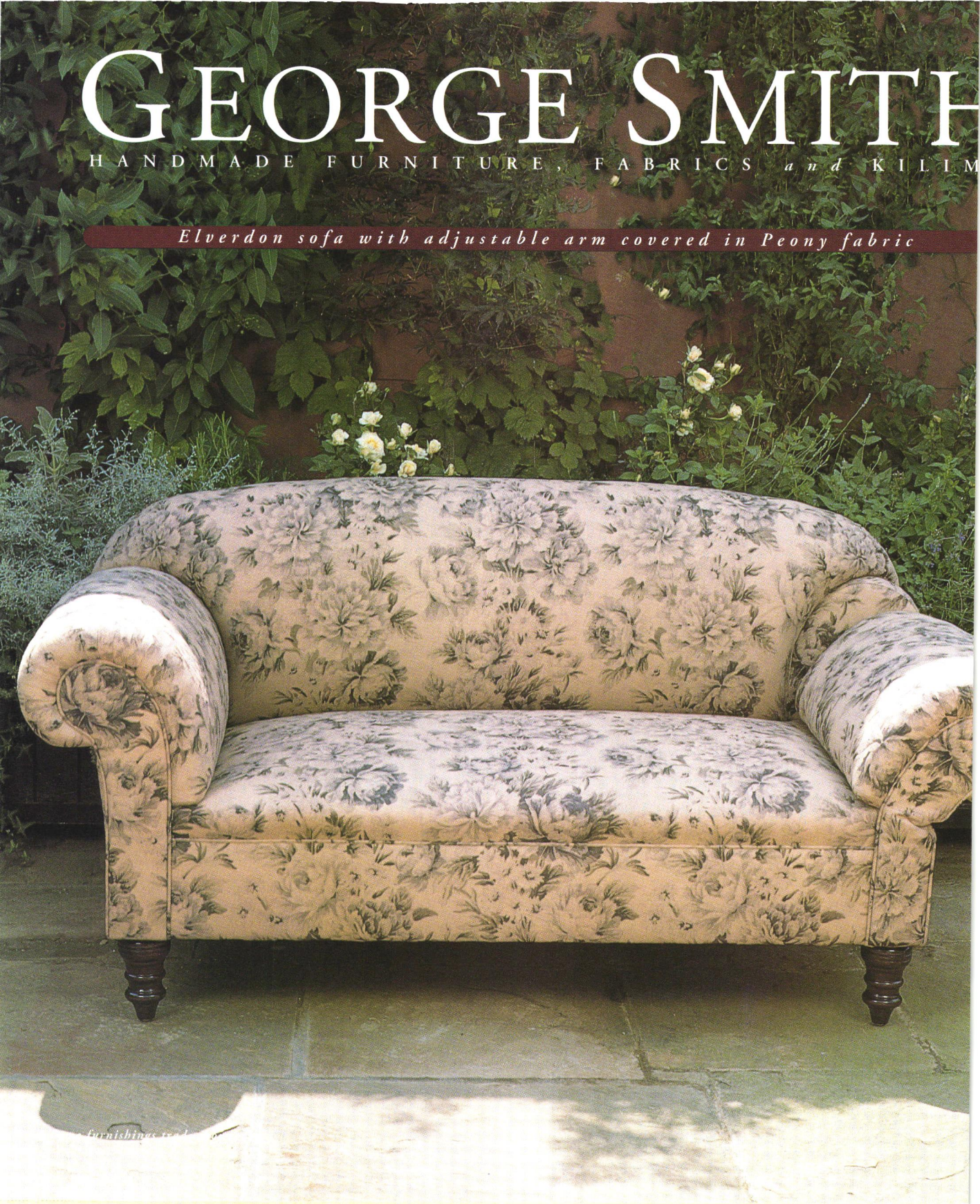


COLD COMFORT When north central Texas winds prove too severe for these Italian cypresses, Anne Bass makes sure they are ready for the weather.





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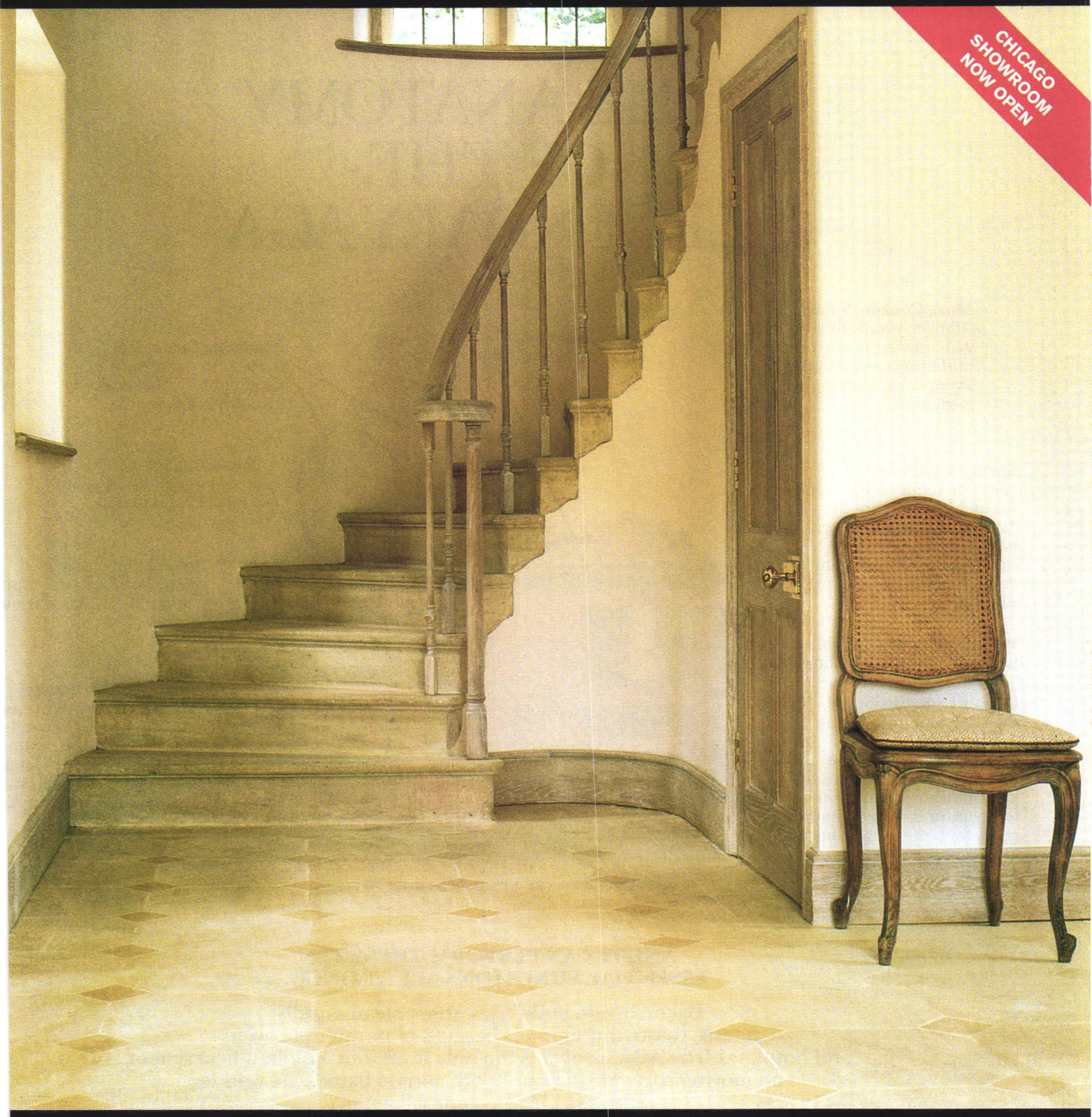
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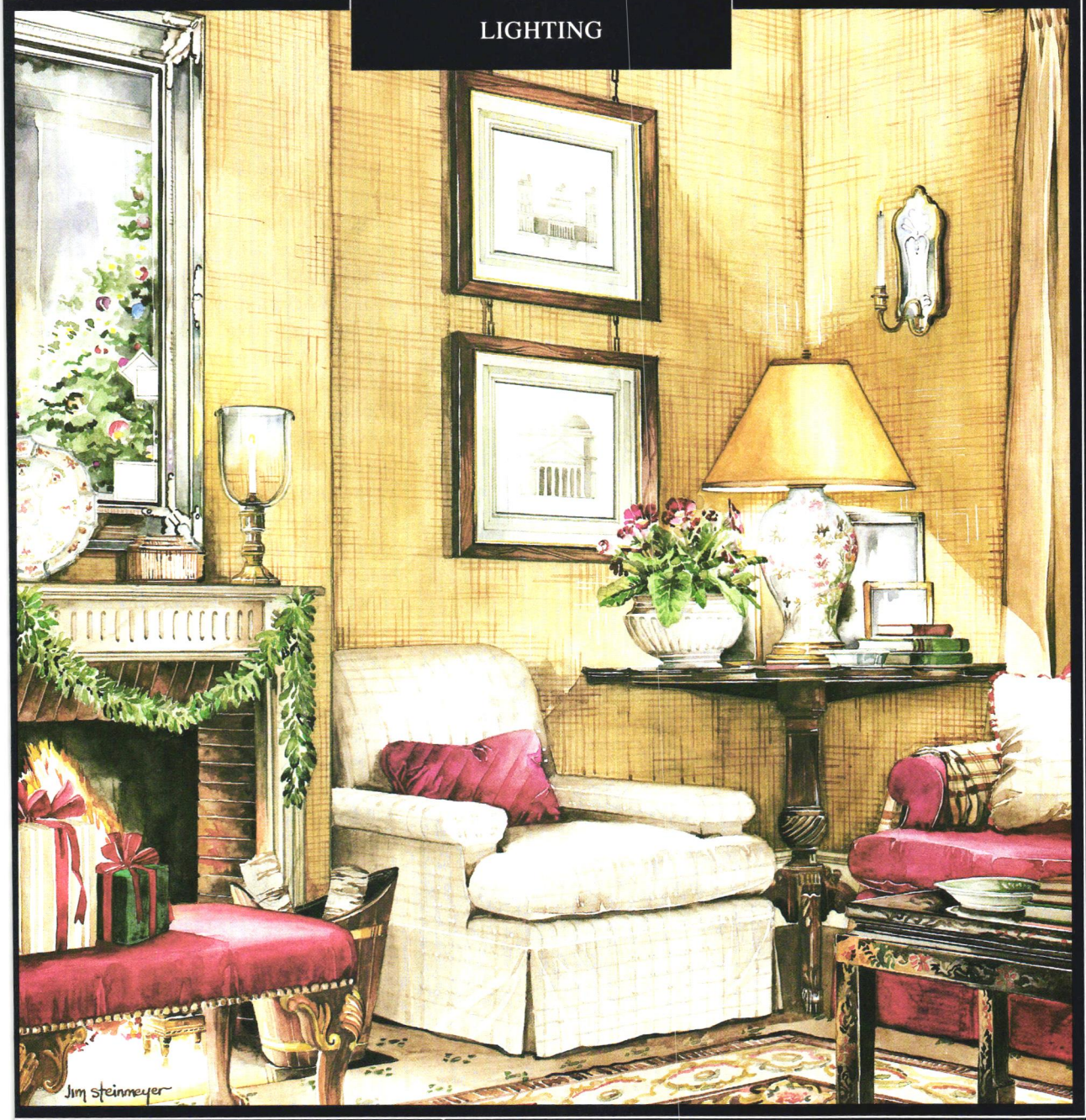
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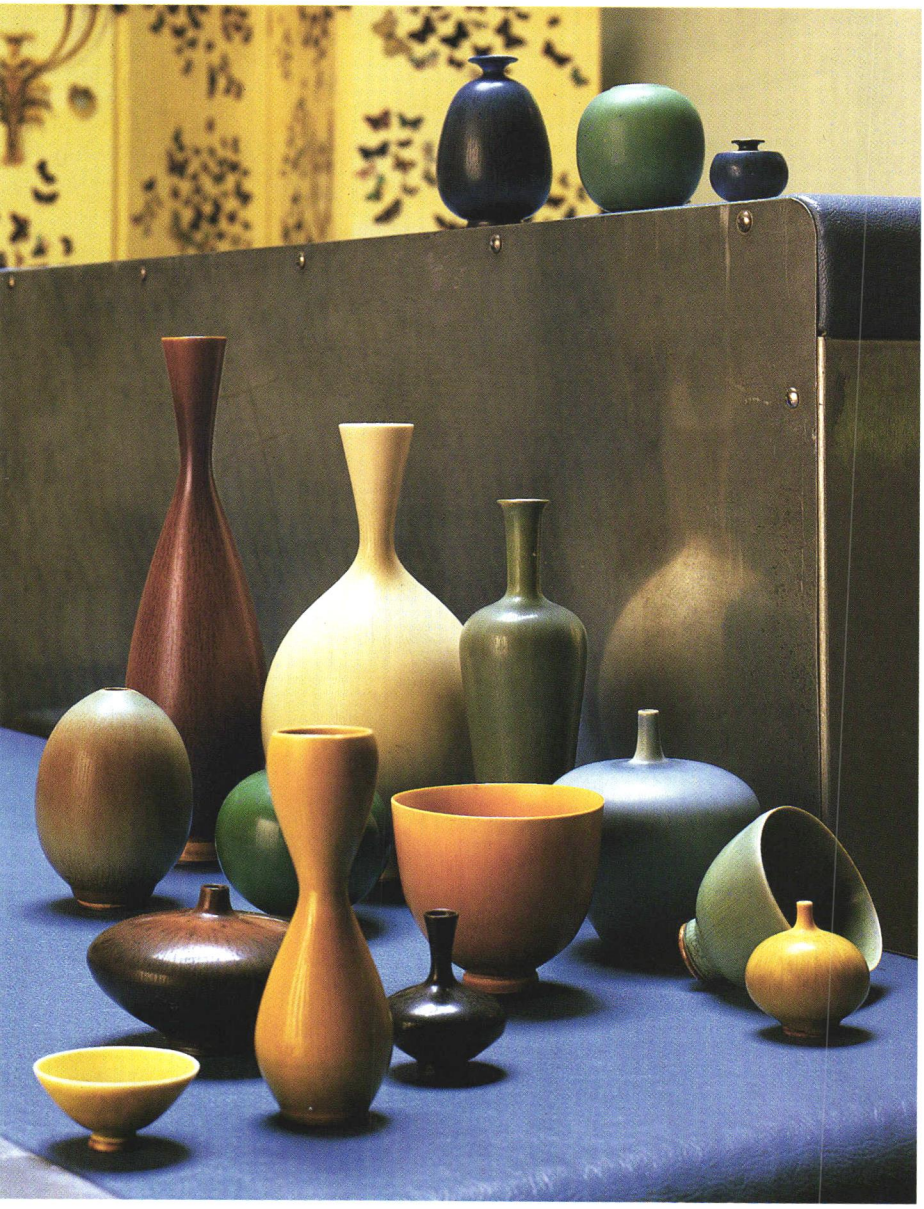
THROUGH ARCHITECTS AND INTERIOR DESIGNERS

Only Collect

Northern Lights

The works of Swedish ceramist Berndt Friberg are sensuous and controlled

BY AKIKO BUSCH



PHOTOGRAPHS BY ANITA CALERO

ALMOST SINCE the modern movement was established, in the twenties, we have been interpreting it, translating it, and otherwise finding ways to put a spin on it. For many years, one of the lightest spins was engineered by the Scandinavian moderns. If modernism elsewhere reflected an ethos of rationalism, equating design with technology, the Swedish moderns were more likely to consider the emotional and psychological components of design. Comfort and a sense of warmth and pleasure were all essential to the Swedish moderns. Most of all, however, it may be their conviction that objects help to confirm our humanity that makes revisiting their work so rewarding today.

Consider Swedish studio potter Berndt Friberg, born in 1899. In 1934 Friberg joined the Gustavsberg Studio, a renowned ceramics factory outside Stockholm, as a thrower for Wilhelm Kåge. The art director of the factory, Kåge was a distinguished presence in Swedish design, advocating that ordinary household objects represent a congruence of art and industry. From 1944 until his death in 1981, Friberg worked at Gustavsberg both as a designer for industrial ceramic production and as a studio potter. The body of work he produced reflected both the rigorous discipline of production work and the idea that the rituals of daily life be animated by the beauty of the ordinary.

Friberg's early pieces reflected classical traditions of Chinese ceramic art. As he matured as an artist, however, he manipulated the forms more, elongating, exaggerating, and otherwise stretching them into the realm of modern expression. The generous bulb of a bottle suddenly and gracefully narrows to an astonishingly delicate spout; such intersections of composure and astonishment inform much of his later work. And while a formal elegance seems to mark many of his pieces, there is also an implicit humanity in the way they ask to be held, touched, used.

Indeed, even the most exaggerated of these pieces reflect a sense of serenity and balance, a symmetry of spirit that seems to radiate from within the vessel. Mark McDonald, owner of the Gansevoort Gallery in New York, who has collected Friberg's work for fifteen years, suggests that this aura

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of composure may be due to the absolute resolution in the relationship between foot, body, and rim; in even the smallest bottle, there is a clear beginning, an established middle, a concise end.

A sense of phenomenal control distinguishes Friberg's glazes as much as it does his elegant forms. The vibrant coloration and luster of his high-fire glazes have held their appeal in the Swedish market. American collectors, however, have found greater allure in the more subtle calibrations of color in Friberg's matte glazes. In these, it is the quiet layering of earth tones, subdued landscapes of hue within landscapes, that is the evidence of Friberg's virtuosity.

Friberg has been often overlooked in the history of contemporary ceramic art, perhaps because he was a masterful technician of form and glaze at a time when innovation and personal expression tended to elicit greater public enthusiasm.

But Friberg was a more disciplined artist, and nowhere is this more evident than in his miniatures, a sequence of delicate bowls, bottles, vessels, and vases, most of them between one and three inches high. The art of miniaturization lies in the control and precision required for the human hand to shape material on such a reduced scale. But these tiny pieces can also read as meditations on form, a repetition of small parts from which a larger sense of composure seems miraculously to emerge. Larry Weinberg, another New York gallery owner and collector of Friberg, observes that miniaturization held out a special appeal in the late forties and fifties not simply to the ceramic arts but to science and industry. The scale of these pieces, he suggests, "is not unrelated to transistor technology," and one can easily read these pieces as little stoneware batteries that generate something larger than themselves.

During Friberg's lifetime, these miniatures and small pieces could be purchased for less than $100. The affordability of his work was consistent with the Swedish design ethos that disregarded the conventional schism between art and craft. Be it a pot or a painting, affordability was a part of larger aesthetic considerations. Today, the price of Friberg's work remains relatively low. His miniatures sell for anywhere from $400 to $800. Midsized vessels start at $500 and can go as high as $1,500 to $1,800. It's not surprising that Friberg's forms, at once sensuous and controlled, drew the attention of artist and photographer Robert Mapplethorpe, who began to amass his own collection in the early '80s. Mapplethorpe found Friberg's sensual forms compatible with the latent eroticism of his ow still-life photographs. He also docu mented his collection in photograph that made manifest the cumulativ beauty of Friberg's work. The whole c a Friberg collection seems effortlessl to exceed the sum of its parts, and it the accumulation that is the reward. sequence of Friberg vessels is the visu evidence that objects can conduct the own conversations, and in doing s manage to clarify, inform, and expan on one another. Most of all, these ar *things* that know how to keep their ow company. Which in the end, could b what makes a good collection.

"Only Collect" *is a regular column about antiqu and collectibles.* **Akiko Busch** *is a contributi editor to the magazine.*

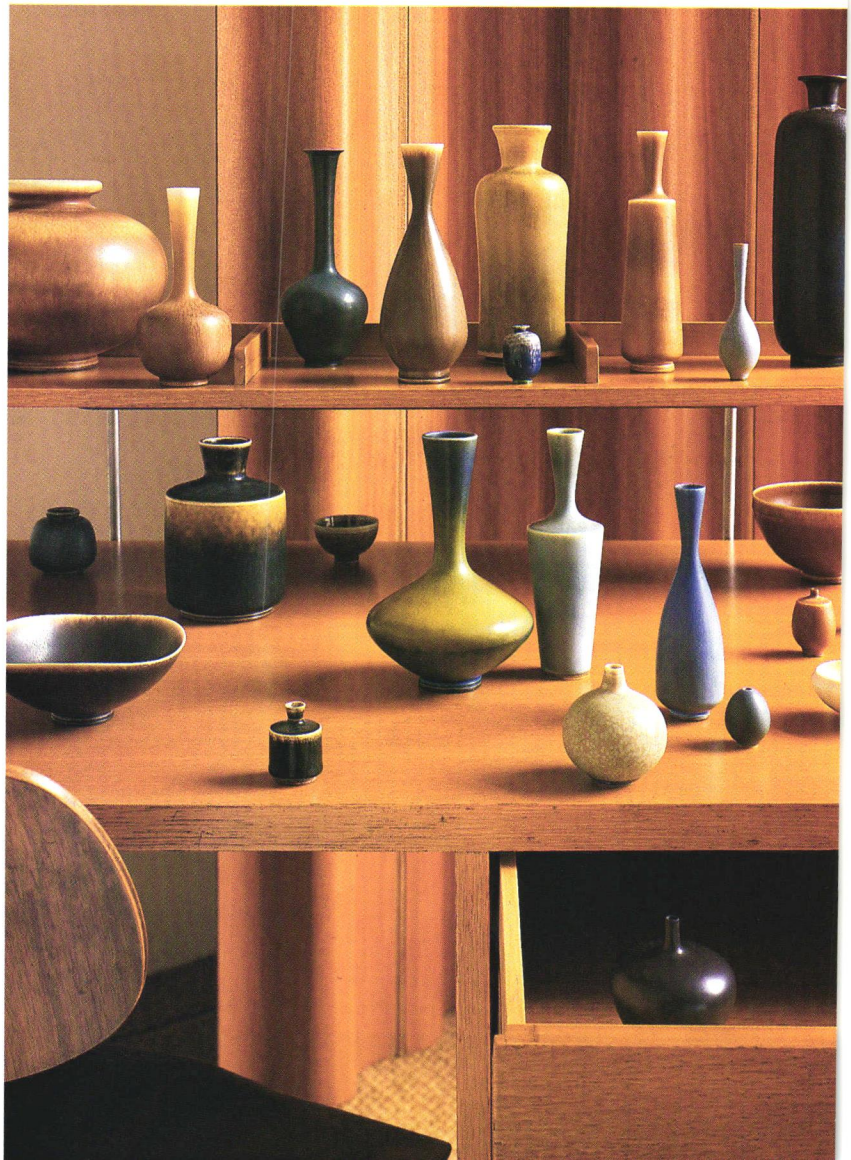
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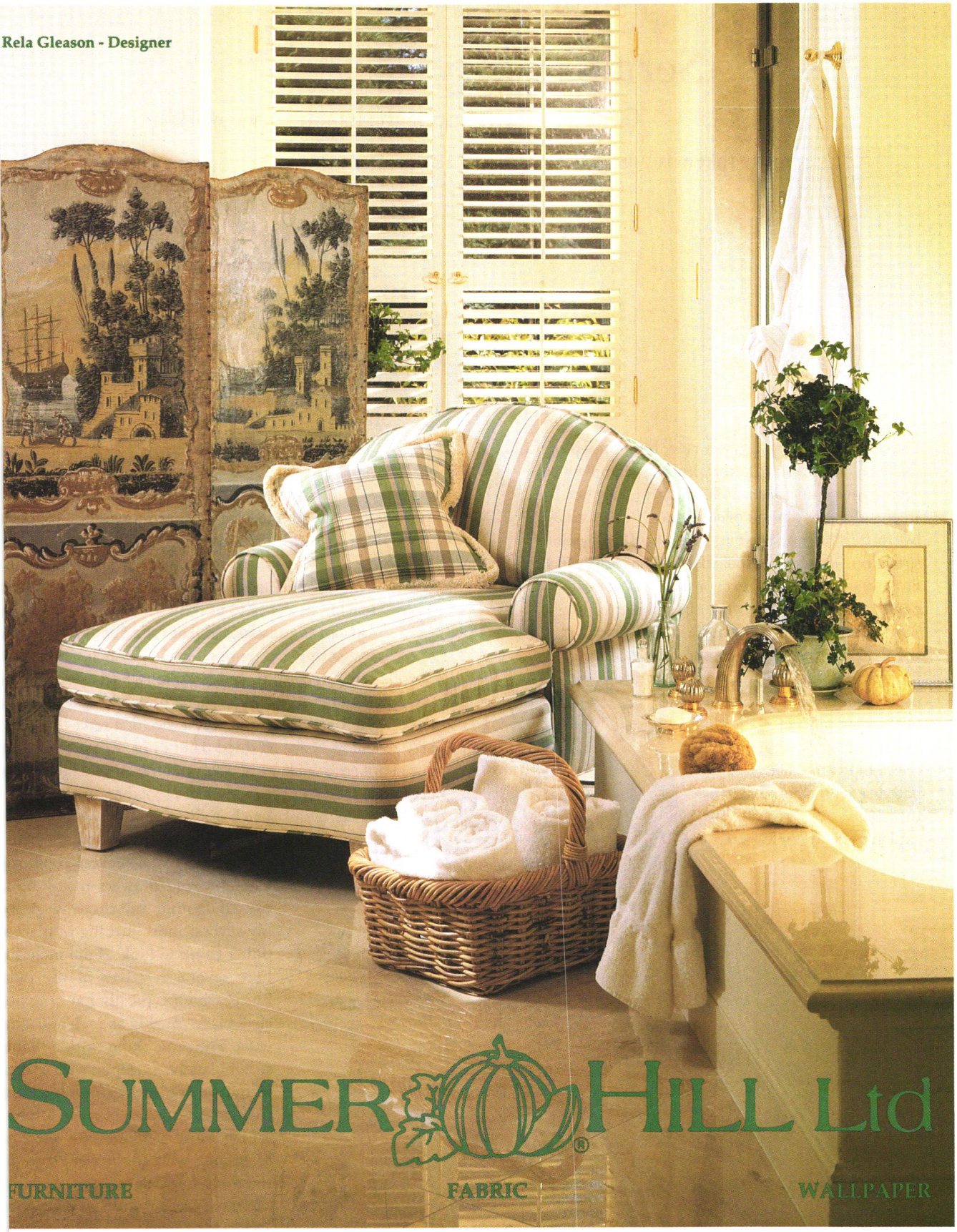
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STILL LIVES A random arrangement o Friberg vessels has its own visual rhythm, previous page. Grace in both modern and traditional forms, below.





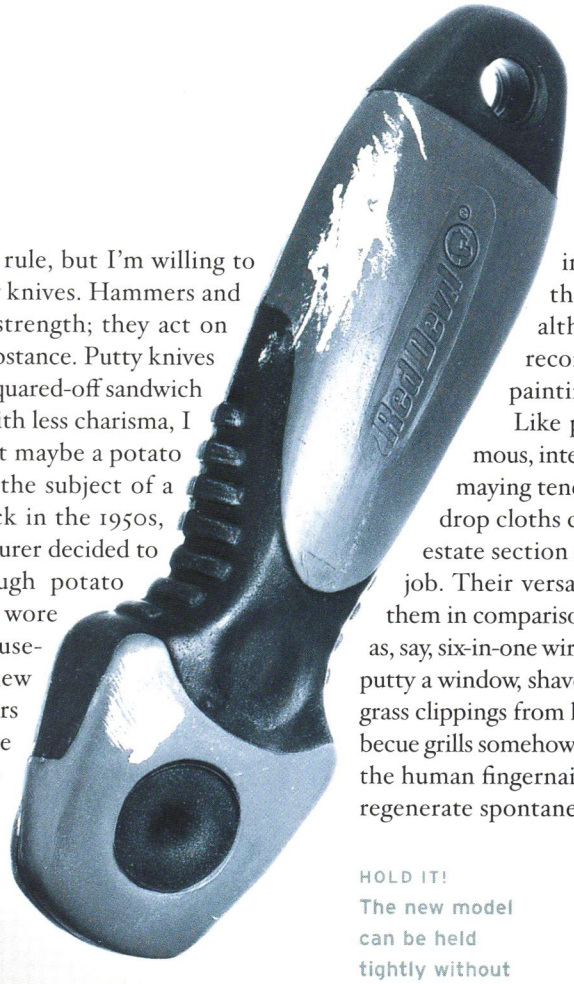
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Turn of the Screw

Serious Putty

Get a grip. Reinventing the handle of the world's most taken-for-granted tool **BY JERRY ADLER**



I LOVE ALL TOOLS as a rule, but I'm willing to make an exception for putty knives. Hammers and saws convey authority and strength; they act on steel and wood, objects of substance. Putty knives by contrast are nothing but squared-off sandwich spreaders. If there is a tool with less charisma, I don't know what it is, except maybe a potato peeler. Potato peelers were the subject of a famous marketing study back in the 1950s, when a housewares manufacturer decided to investigate why, even though potato peelers hardly ever broke or wore out, every half year the households in America bought a new one. Could it be that customers had discovered some new use for them? As I recall, the explanation (people were inadvertently throwing them out wit the peels) wasn't all that encouragin although it did give rise to an intriguir recommendation (encourage the process b painting the handles brown).

Like potato peelers, putty knives are anon mous, interchangeable, forgettable tools, with a di maying tendency to become entangled in makeshi drop cloths constructed from the Sunday *Times* rea estate section and dumped in the trash at the end of job. Their versatility and simplicity lead us to devalu them in comparison with more highly evolved devices suc as, say, six-in-one wire strippers. A device that serves equally putty a window, shave off dried-paint drips, scrape the matte grass clippings from lawn mowers and the burned bits off ba becue grills somehow seems less like a tool than an extension the human fingernail, which it also resembles, and seems regenerate spontaneously in bolt chests left undisturbed.

HOLD IT! The new model can be held tightly without fatigue or loosely without slipping.

survey of assorted buckets, toolboxe cabinets, and drawers in my hou turned up nine, and there are prob bly several more lurking in places didn't think to look. (I am includi here several relatives of the put knife, which typically has a flexib steel blade roughly an inch and a ha wide. The same thing, with a slight stiffer blade, is a scraper; with a thre or four-inch blade, a spackling kni with an even wider blade, a joint, taping, knife. Undoubtedly there a craftsmen who adhere to these d tinctions, but they strike me a little l like the legendary thirty-seven Eskin words for snow.) This accumulatio reflects a conscious strategy of buyi a putty knife every time I go to t hardware store, in hopes that I w never again have to use an old scre



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driver to grout a loose shower tile just because I happened to start the job at nine-thirty on a Sunday night. This strategy works as long as I don't mind spending fifteen minutes looking for a second putty knife to scrape from the first one a quarter-inch-thick incrustation of crud from the last time I used it. Properly cared for, a putty knife will last a lifetime, but who wants to be bothered caring for one?

I don't think I'm alone in this. Manufacturers have tried over the years, without success, to sell putty knives and their relatives in sets, like chisels or screwdrivers. "Oh, yeah, I could use something like *that,*" says Victor, a handyman who lives somewhere around the corner from me and is the only person I know who more or less makes his living with a putty knife. "Metric sizes, too! And color-coded handles and a special box to hold them in!"

In search of a better putty knife, Red Devil, Inc., of Union, New Jersey (not the same company, by the way, as the Red Devil Paint Co., of Memphis, Tennessee), last year collected nearly a hundred examples from the toolboxes of focus-group participants. Even industry veterans were astounded at the variety, quantity, and impregnability of the substances people had managed to get stuck to their putty knives, from epoxy cement to blood. I would just as soon open my underwear drawer to strangers as have them see the putty knife I once accidentally dropped into a bucket of roofing compound, which has dried on it to a thick, tarry mass speckled with flecks of assorted rags; or the blades crusted over with Plastic Wood that advertise my weaknesses (can't cut a straight miter; regularly start a nail off-center) as visibly as the chocolate-ice-cream stains on yesterday's necktie. The blades are supposed to be stainless steel, but I managed to get one to rust anyway, by using it to spread plaster of Paris to which I had added a half of a cup of vinegar. This keeps the mixture from setting in the bucket while you run down to the cellar because you suddenly realize that you are trying to patch a five-inch-wide hole with a four-inch-wide knife. Rinsing the blade afterward with water would have probably kept it from corroding, but, you know, it's just a putty knife.

Acknowledging this attitude on the part of consumers, industry has responded with the flat, one-piece, all-plastic putty knife, which makes a virtue of the tool's very disposability. But Red Devil, Inc., which has been a family-owned manufacturer of painting tools and supplies since 1872, took a different course. Recognizing that its larger competitors would probably prevail if putty knives were to become a mere commodity, the company hired Deskey Associates, Inc., a leading industrial designer, to reinvent the tool from the handle up. Actually, the handle is as far as they got: there doesn't seem to be much room to improve the putty-knife blade. At least one of Red Devil's competitors, the Hyde Manufacturing Co., of Southbridge, Massachusetts, is also introducing a redesigned line this year. Upscale putty knives, complete with racy model names—the ERGO 2000, the MaxxGrip—will, I predict, turn out to be either the battery-powered martini stirrers of the hardware industry or the greatest marketing innovation since the discovery that you could brand-name chickens.

What's wrong with the existing putty-knife handles? Red Devil's standard model was a wedge of hard plastic roughly a half-inch thick and about five inches long, tapering slightly outward from neck to base. After observing, filming, and interviewing hundreds of focus group participants, Deskey identifie several problems with this design. Th relatively thin, squared-off handle uncomfortable to hold tightly for an length of time. It tends to slip in th hand, especially when the tool is used fo scraping. It's too short, so users who wan to control the tool with a forefinger hav to rest it, awkwardly, on the blade itsel And as Deskey's executive vice presider and top designer Jim Warner observe when hanging on a rack in the hardwar store it looked like every other dam putty knife in the world.

A year of sketching, modeling, an testing alternative designs went into th design for Red Devil's ERGO 2000 mode It has a somewhat rounded handl almost twice as thick as before and a inch longer, with rubber grips and round button for the forefinger to re on. The colors are a businesslike blac and gray—which, coincidentally, are th same colors Hyde is using on its ow ergonomic line, the MaxxGrip—or jazzier black and red. (Red Devil orig nally rejected the use of red, since, in th retail hardware industry, red general signifies what is delicately called "valu priced" merchandise, or "junk." But went ahead with the eye-catching colo reinforcing the identity with the cor pany name.) I have a couple of the tools right here and I have to say, wh the companies have done is pret impressive. The tool fits comfortably the hand, with just the right heft and b ance; it can be gripped tightly witho fatigue or held loosely without slippir It is a tool that could change my whc way of thinking about putty knives.

I wonder how it is on cleaning barb cue grills?

Upscale putty knives will turn out to be either the battery-powered martini stirrers of the hardware industry or the greatest marketing innovation since the discovery that you could brand-name chickens

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Jerry Adler *is a senior editor at* Newsweek. *His column on hardware runs regularly.*

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When Russia Was in Style

Catherine the Great inaugurated the brief golden age of Russian furniture. Antoine Chenevière has become its czar BY JAMES REGINATO



COMPANION PIECES Chenevière lives with antiques from many countries. The neo-Egyptian console and side chair were made in Lucca in 1800. The vases are French and are made from Siena marble.

PHOTOGRAPHS BY CHRISTOPHER SIMON SYKES

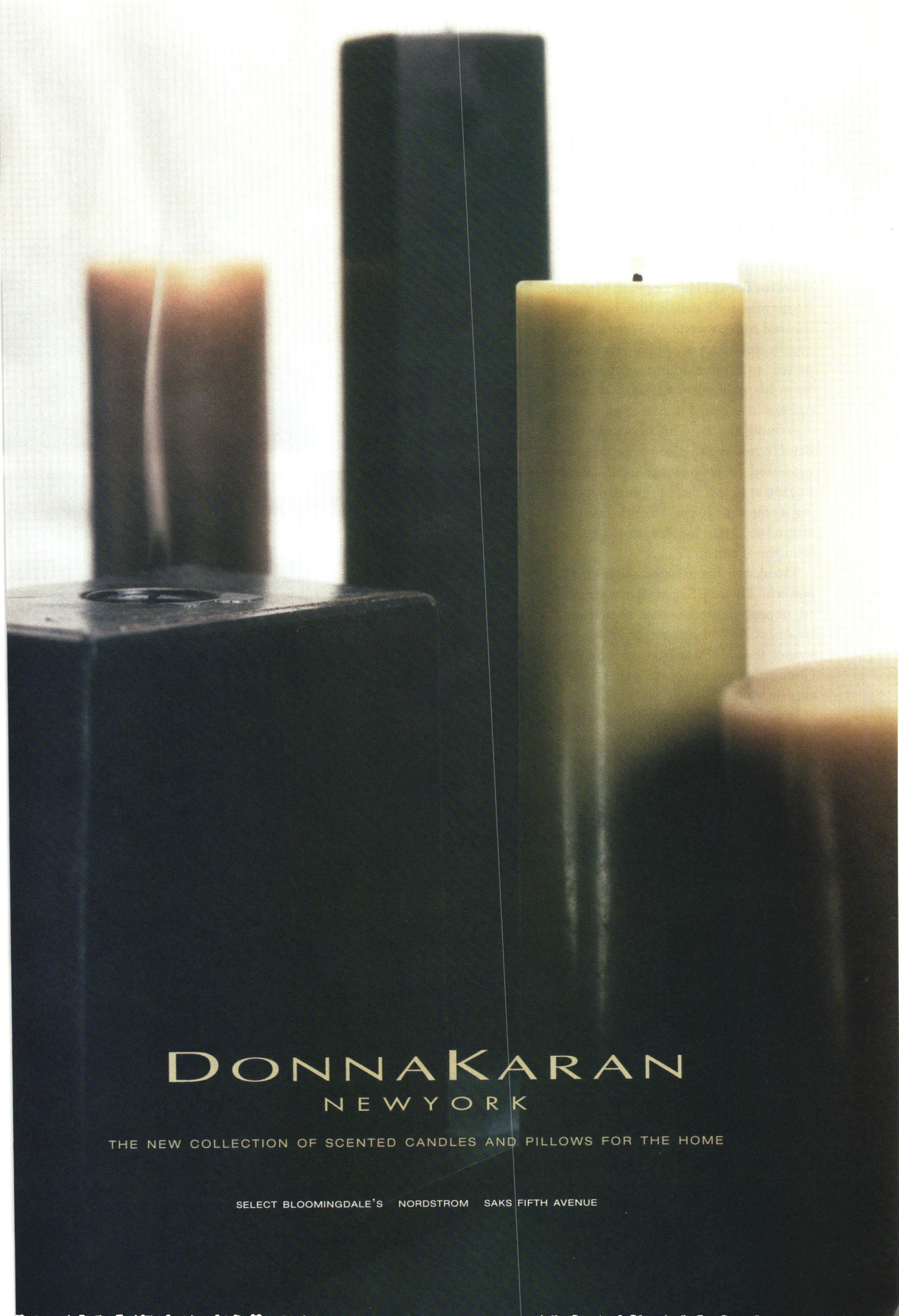
SPENDING A MORNING with Antoine Chenevière in his library-silent gallery, tucked away down a small street off London's Berkeley Square, you are somehow reminded of the old Maytag repairman: both gentlemen seem to lead such solitary professional lives. In Chenevière's case, the stillness isn't due to the quality of his merchandise. Unlike washing machines, Chenevière's stock-in-trade Russian furniture fashioned between 1780 and 1840, has been discontinued.

Even during that golden age—which also produced Turgenev and Gogol—there was quite a limited supply. "In Russia then, there were two classes—the aristocracy and everybody else," says Chenevière. "In the first group, there were maybe twenty thousand families. While they were extremely wealthy, they were not a large group."

Of the exquisite furniture they did commission, most was destroyed—if not when Moscow burned in 1812, then during the Revolution or, finally, World War II.

Nevertheless, a small number of pieces remain, and it has been Antoine Chenevière's work to ferret out, study, and sell them. Born in 1950 to a Bulgarian mother and a Swiss father, he virtually invented his field of connoisseurship. Exactly twenty years ago, when he was a fledgling architect and interior designer in Geneva, he was given a pair of Russian armchairs by an aunt of Russian extraction. Undeniably beautiful, they didn't quite resemble anything else in the known world of antiques. Intrigued, he decided to look for more. "Nobody had ever heard of Russian furniture," Chenevière recalls. He then amends that claim somewhat: "Funnily enough, there was a brief fashion for Russian furniture in New York in the fifties, but that went away, and then the thing was completely flat until I did my book."

Russian Furniture: The Golden Age, 1780–1840, a beautifully illustrated and exhaustively researched volume published in the United States by Vendome Press in 1988, put both


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author and subject on the map (although he had opened his first gallery, in London, three years earlier). The book took more than four years to produce, during which time Chenevière made twenty-two trips to the then Soviet Union.

His adventure had begun in 1983, when he phoned Swiss industrialist and collector Baron Hans Heinrich Thyssen-Bornemisza. "I called him because I wanted him to write a letter to someone in Russia on my behalf. As it happened, an exhibition of forty paintings from his collection was just about to open at the Pushkin Museum, and he was flying there on his plane the next day. He told me that someone who was supposed to go just canceled. 'Be in Lugano at nine o'clock tomorrow morning if you want to go,' he said. The next afternoon, I had lunch with the Soviet minister of culture."

Thanks to his association with the powerful Thyssen, Chenevière was granted unprecedented access to national treasures. "I had this paper with a red stripe. It said: 'You have to give Mr. Chenevière whatever he wants, wherever he wants.'"

In addition to the opportunity to photograph and study furniture in every museum in the land, he was also taken to places no Westerner had ever been, including an ancient monastery that Stalin had converted to a storehouse. Furniture from the great houses had been taken there in 1920 and remained untouched until, as Chenevière recalls, "This old lady met me with the keys. It was unbelievable, the things I saw. I had the feeling of opening a whole curtain on something."

As Chenevière documented it, the fascinating story of how Russian furniture developed is intertwined with cultural and political history. Upon her arrival in Russia in 1744, the future Catherine the Great looked around and was displeased with nearly everything she surveyed. "Catherine wanted to change Russia, to shake the whole country, to elevate the whole intellectual level," he observes.

To begin with, there was simply no place to sit down; certainly nowhere







CONTINENTAL MIX
Chenevière's library, top, is furnished entirely with Russian pieces, including a set of bookcases of Karelia birch. The paintings are from numerous countries, however, and the portrait over the mantel is Swedish. In the living room, above and left, Italian paintings, including scenes of Rome, complement the mostly Italian furniture.

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and then there's the work of Sherle Wagner.



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TRANS-EUROPEAN Early-19th-century Swedish Gustavian furniture is featured in the entrance hall, above, which is lined with a William Morris reproduction wallpaper. The Chenevières took two rooms to create their large but cozy upstairs bathroom, below. Prints of Napoleon's 1874 expedition to Egypt hang above the tub.



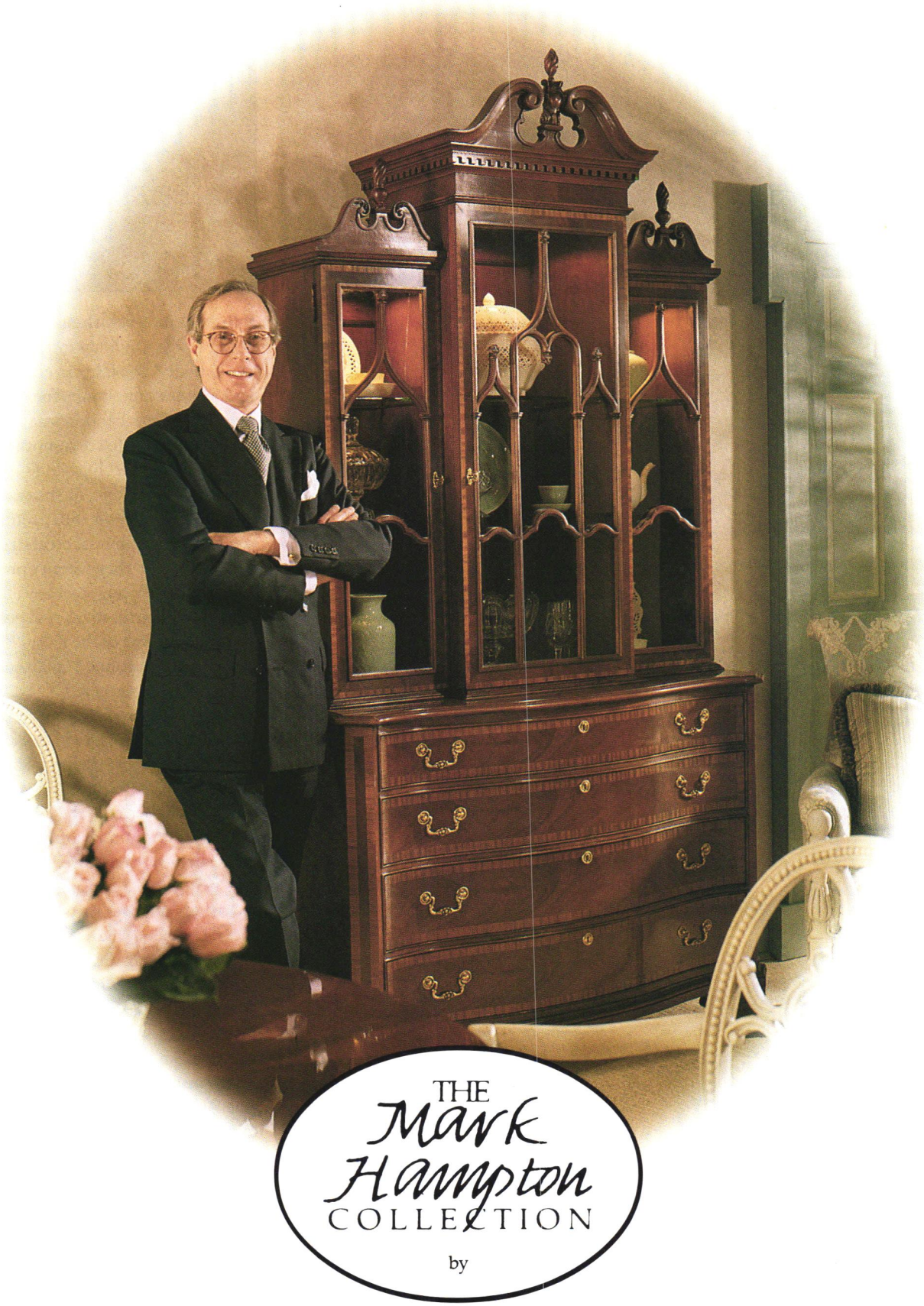


LIGHT FANTASTIC An unusual French Charles X chandelier made entirely of glass illuminates the bathroom ceiling.

pretty. Her emissaries thus fanned ou across Europe and returned with ta ented architects and furniture maker Many of them subsequently taught the schools and workshops she sup ported. After a few decades, a genuin Russian taste and style had taken roo one that absorbed influences and ide from Western Europe—particular the mania for neoclassicism the sweeping the Continent—yet ma aged to be independent. This golde age was brief, lasting only sixty years so. "After 1840, the Russian imagin tion faded away, for mysterious re sons. Russian craftsmen then starte to copy Europeans," the dealer say Conversely, European craftsme notably in Scandinavia, subsequent copied the Russians. Biedermeier fu niture in particular reflects the i fluence of Russia.

During the glory days, great Russi furniture was distinguished by extreme clean lines. Most often it was made mahogany from Cuba, local pine, birch. "People have the wrong id about Russian furniture—that it has be heavy. It's very light, thin, extreme elegant. That's why it's so easy to u now. You can mix it with the mode life of today," Chenevière contends. can show you a piece made in 1780, fact, that looks like it could have be made in 1930, with its sleek geometry

If Russian furniture has an archite tural look, that's because it was oft designed by architects. "In those da



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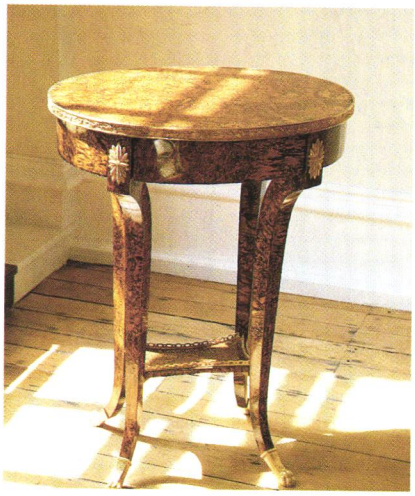
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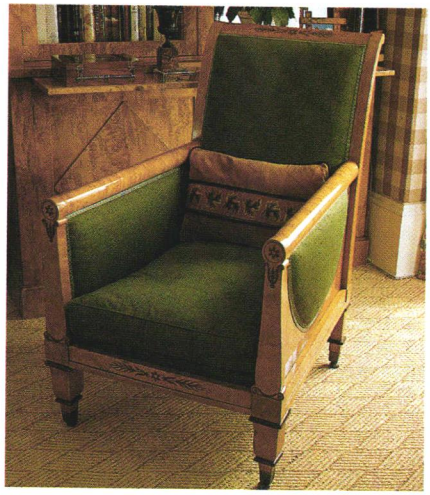
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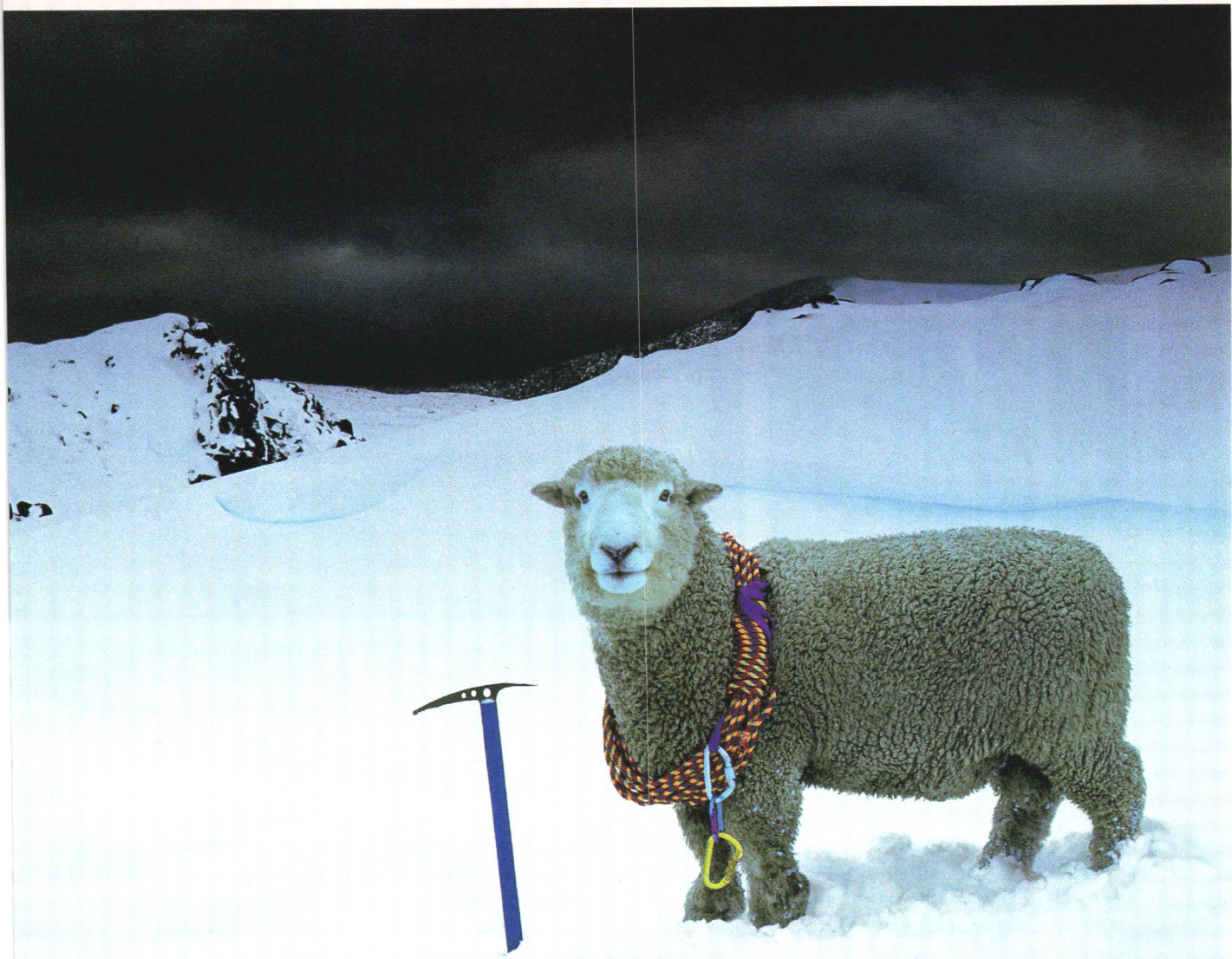
architects did everything. One day th
would design a military fort, the next d
a commode." Dabbling in crafts was al
a popular pastime among the aristocra
Empress Maria Feodorovna fashion
the turned legs for a sumptuous de
destined for her husband's study
Pavlovsk. Meanwhile, the blacksmiths
the royal armory at Tula, founded
Peter the Great in 1712, created dazzli
furniture when they weren't produci
huge cannons. Using steel as well as co
per, brass, bronze, silver, and gold, th
smelted out some of the most chic, mo
delicately proportioned tables and cha
the world has ever seen.

Since the Revolution, the export
antiques has been forbidden—althou
the cash-hungry government itself spo
sored several sales, notably an impo
tant series in Berlin in the late 1920s a
early 1930s. A number of the lots fro
those auctions have since been acquir
by Chenevière. Locating those pie
and others requires the skill of a dete
tive. Chenevière lives for the rare da
when he hits pay dirt, such as the tir
he found a château in France decorat
in the mid-nineteenth century by
Russian bride with furniture broug
entirely from home.

The hunt is getting harder all t
time. "I used to find eight to ten rea
important things a year. Now it's do

WHAT TO PART WITH, WHAT TO KEEP **The mahogany-and-brass commode, top, and granite-topped mahogany tab middle left, are some of the treasures Chenevière is exhibiting in New York. Among the Russian items the dealer enjoys living with are the birchwood armchair, middle right, made for Alexander I, and the charming basket porcelain eggs, above. Chenevière, left in his London gallery, on Bruton Stree**

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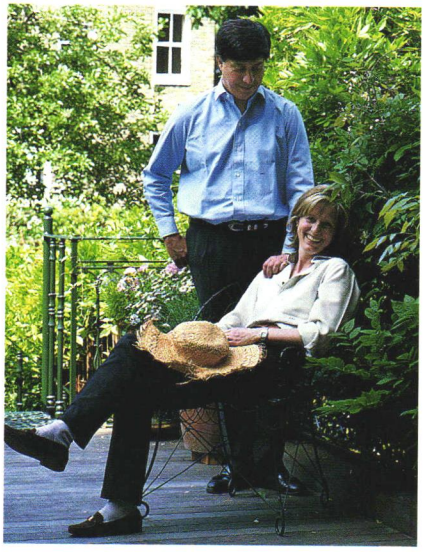
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to five to six," the dealer says. Because of Russian furniture's quality and scarcity, prices have climbed to the stratosphere. A truly fine commode can cost as much as $600,000, while an armchair can fetch $250,000. There are, however, side chairs priced in the $30,000 range.

Ironically, Russia's new openness to the West since glasnost has only made Chenevière's job harder as far as the research end goes. No more red-striped papers. "Now, the museums are all independent. They don't have to listen to Moscow. The directors of each deal with the outside world as they want. Some of them are very friendly. Some are impossible. They all have different rules. The curators are working on their own catalogues and they don't see any reason to share with a foreign researcher."



In spite of these difficulties, he has persevered. Chenevière has produced impressive documentation on the treasures he brought to the International Fine Art and Antique Dealers Show in New York in October. From the Hermitage, he obtained drawings of one item, a table originally given as a state present by Alexander I to the king of Prussia. "It was designed in 1803 by Andrei Voronikhin, one of a pair. Alexander wrote instructions to Voronikhin: 'Design something extremely Russian, that doesn't look like anything else.' It is unique, with bat wings coming out of the head of a girl at the base. It's a bit spooky." It was sent to Sans Souci in Potsdam, but disappeared from the inventory by 1840.



SET PIECE The pair of sorbet bowls was made in the royal porcelain factory of Naples in 1780. Chenevière relaxes in the garden behind his London house with his wife, Lady Selina, a paintings expert. Sources, see back of book.

Considering his merchandise, Chenevière's own home, a Victorian-era town house in South Kensington, is surprisingly eclectic. "I tried to put together a mix of all the things I like, Russian, Italian, objects, paintings," he says. "Above all, I tried not to do an English house. When you walk in the door, you're not in England.

"It's very much the house of an antiques dealer," continues Chenevière, who shares the place with his wife, Lady Selina, a former paintings expert at Christie's, and their three small children. "My first thought when I start a room is Where am I going to put the furniture? Then I think about what's the best colo to go with the furniture. Everything ha its place. Everything makes sense."

At home, the dealer has used a goo deal of Italian furniture—which h also sells in his gallery. He is particu larly fond of pieces made in Lucca i the late eighteenth century. "The Luc chese school was very interesting," h says. "It was a very prosperous part c Italy; there were many large and beau tiful villas. They were designing furn ture in different ways."

While Chenevière has used som bold fabrics and papers—including William Morris design in the entr hall—the house lacks the clutter com mon to the houses of antiquarians. Th spareness gives a modern feel—and se off the furniture all the more.

"It's a bit severe in a way," he say "But I tried to make it cozy."

James Reginato *is an editor-at-large of* Hou & Garden. "Home Base" *is a regular feature.*

She was quite bored

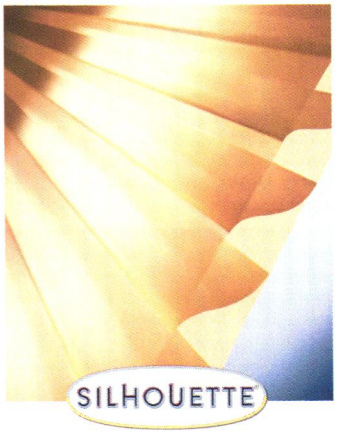
with the state of affairs in her bedroom.

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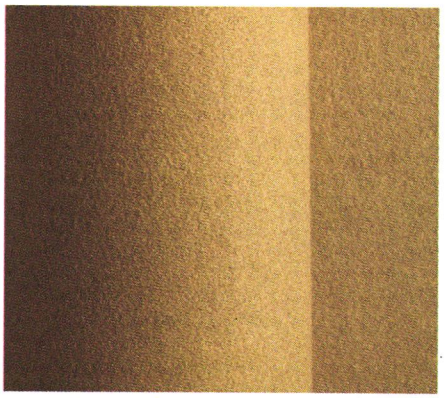
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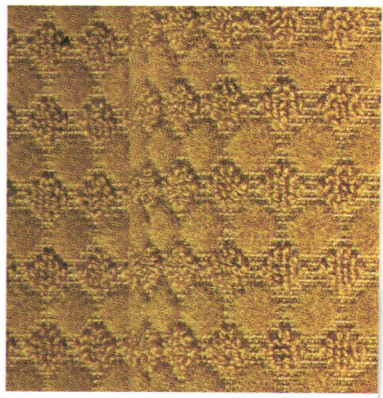
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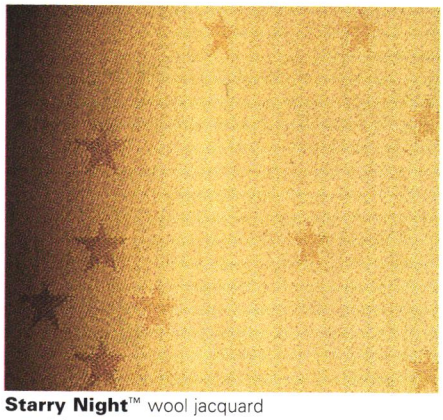
Limousine Cloth® broadcloth 1976
boleta



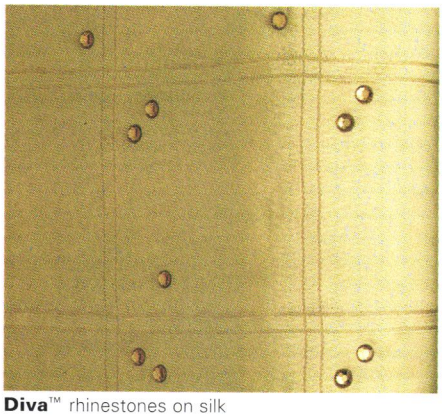
Courting Cranes™ tapestry
crowned crane



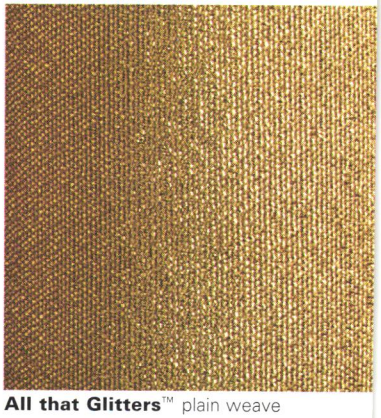
Diamonds in the Rough™ épingle
mustard seed



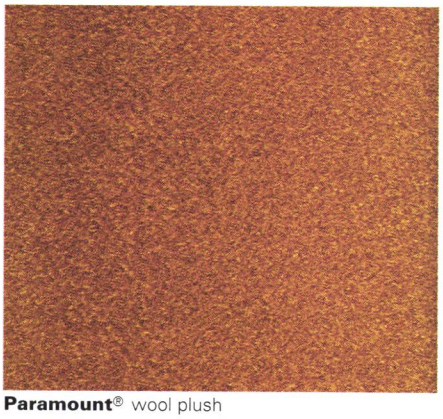
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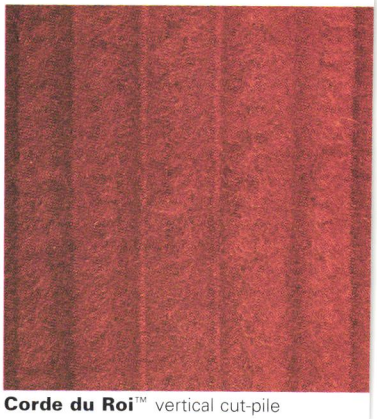
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gold plate



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amber



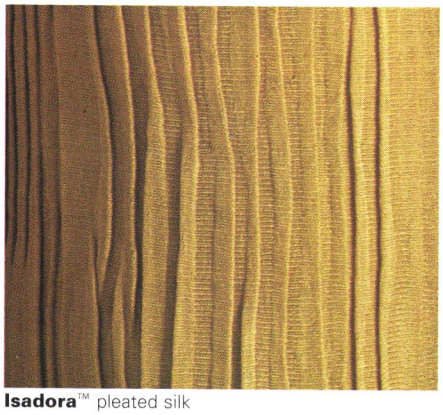
Spread Your Wings™ jacquard
scarlet tanager



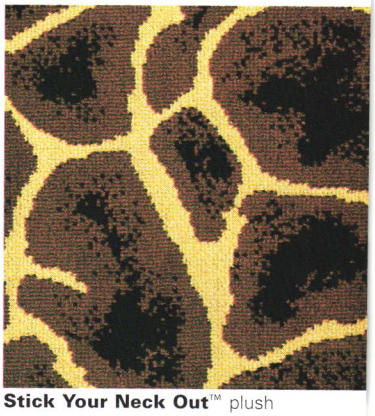
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currant



Pasha™ linen velvet
cumin



Isadora™ pleated silk
malama

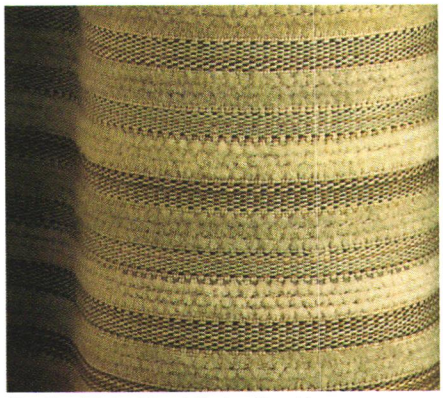


Stick Your Neck Out™ plush
giraffe

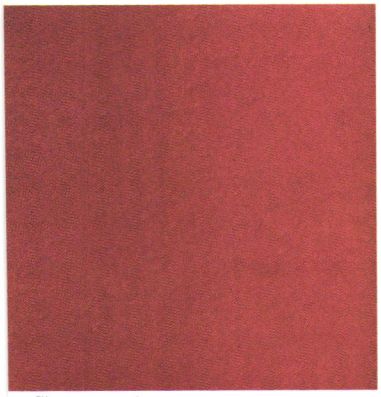
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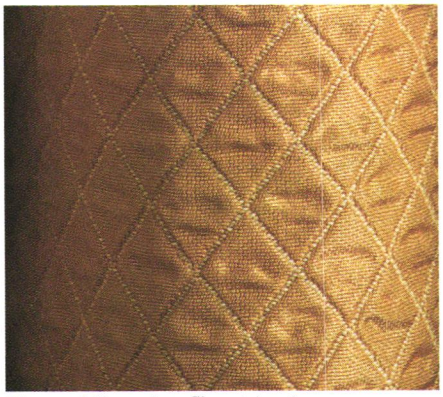
g Illusions™ jacquard
sparkle larvae



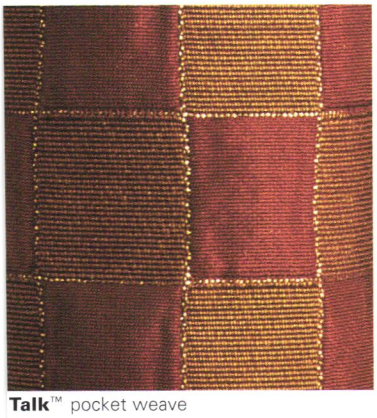
On the Right Track™ chenille stripe
alabaster cities



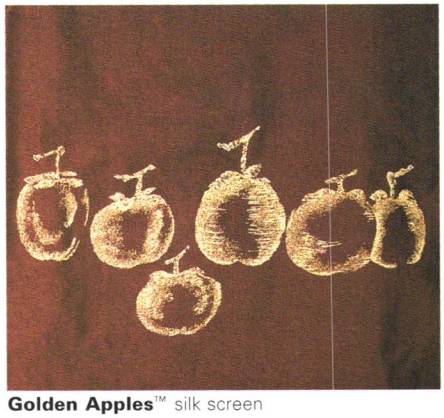
ıse™ cotton velvet
robin



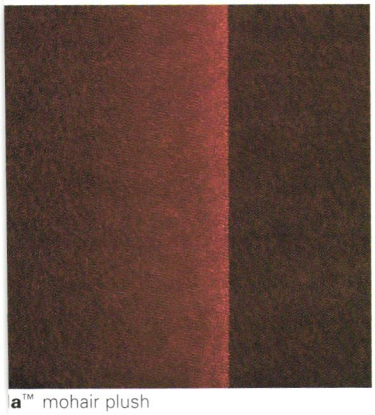
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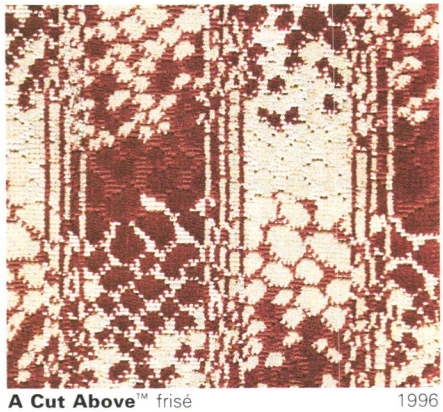
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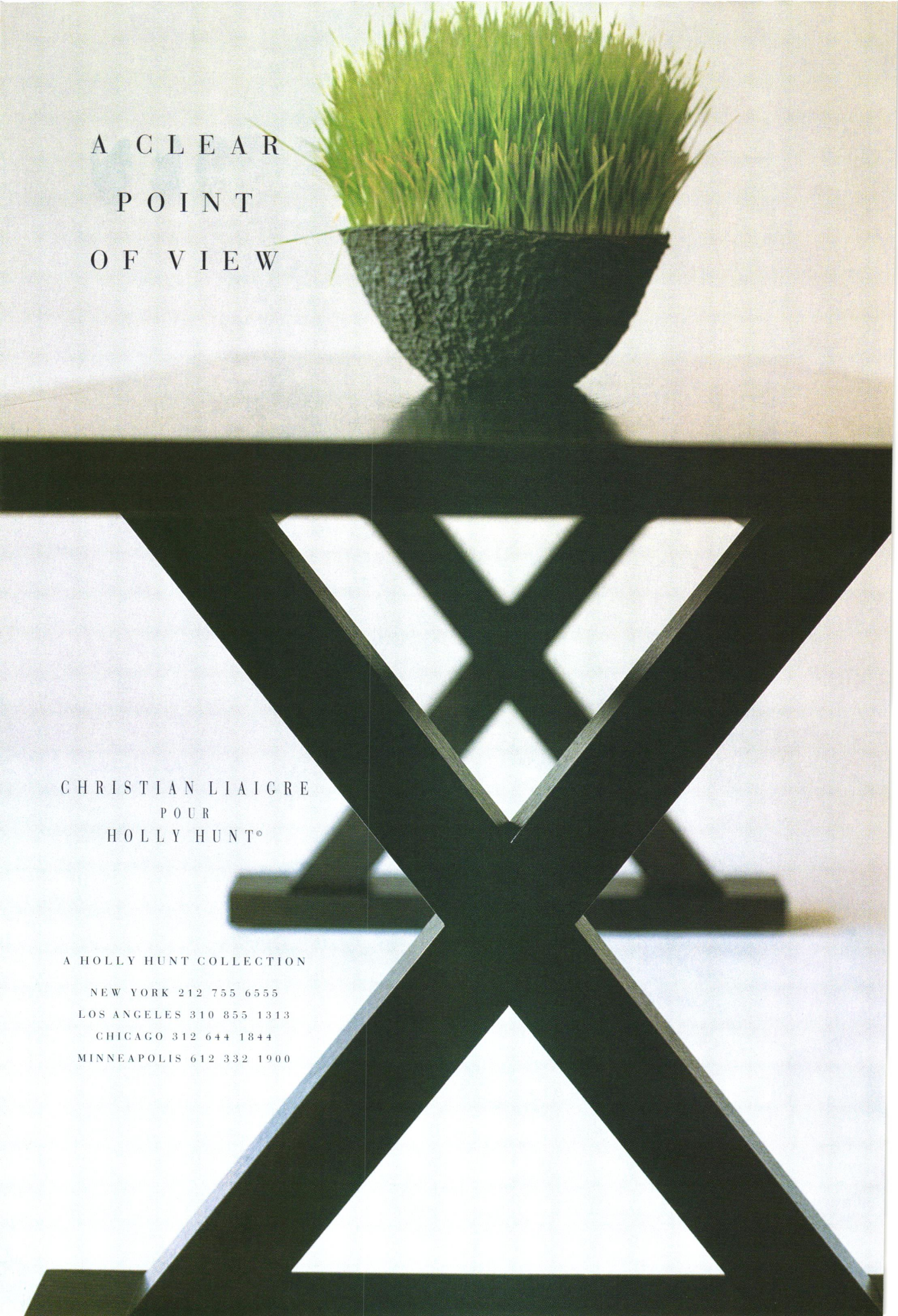


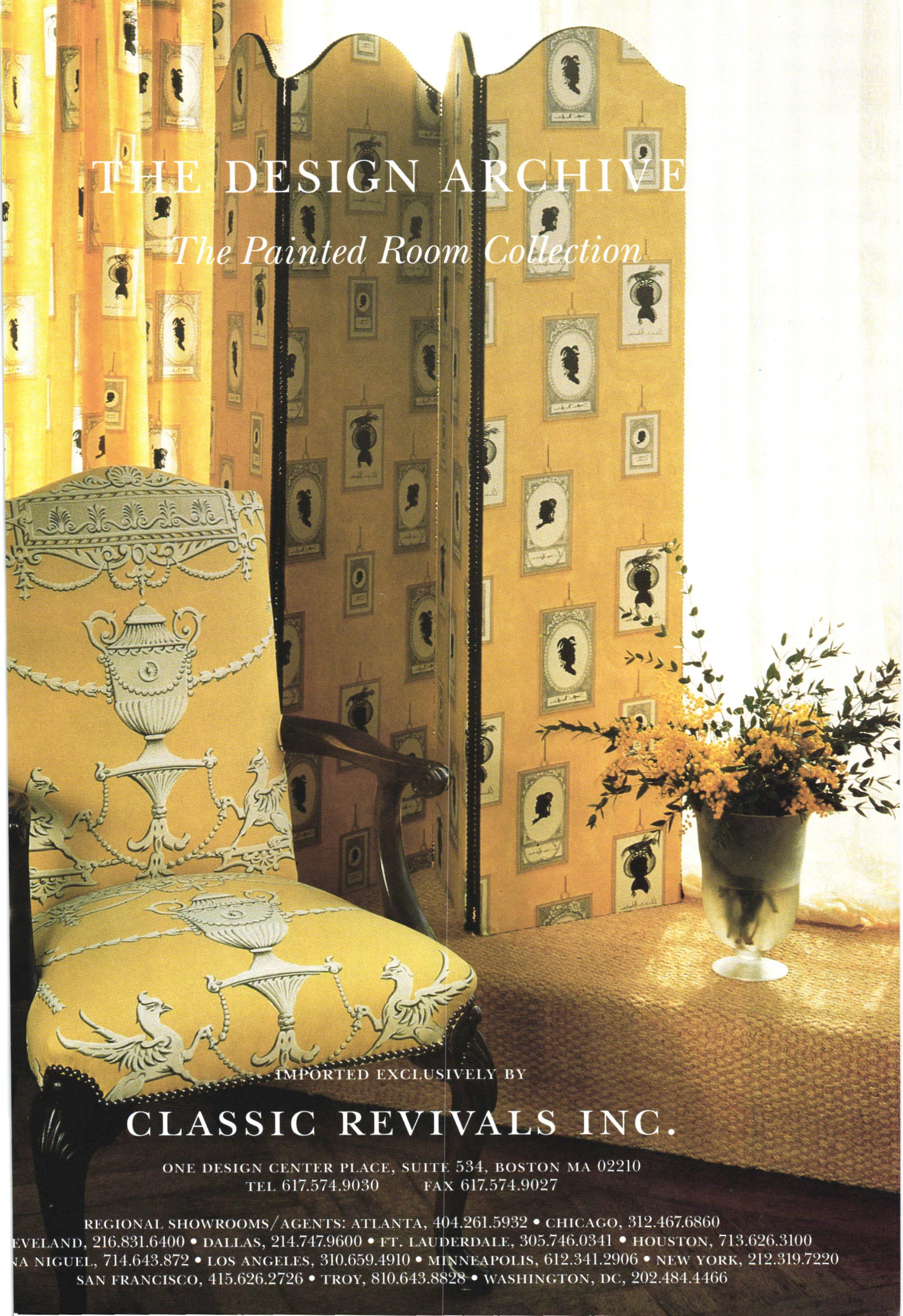
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"Ah, the sheer beauty of it all."

MARK POLLACK

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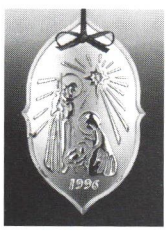
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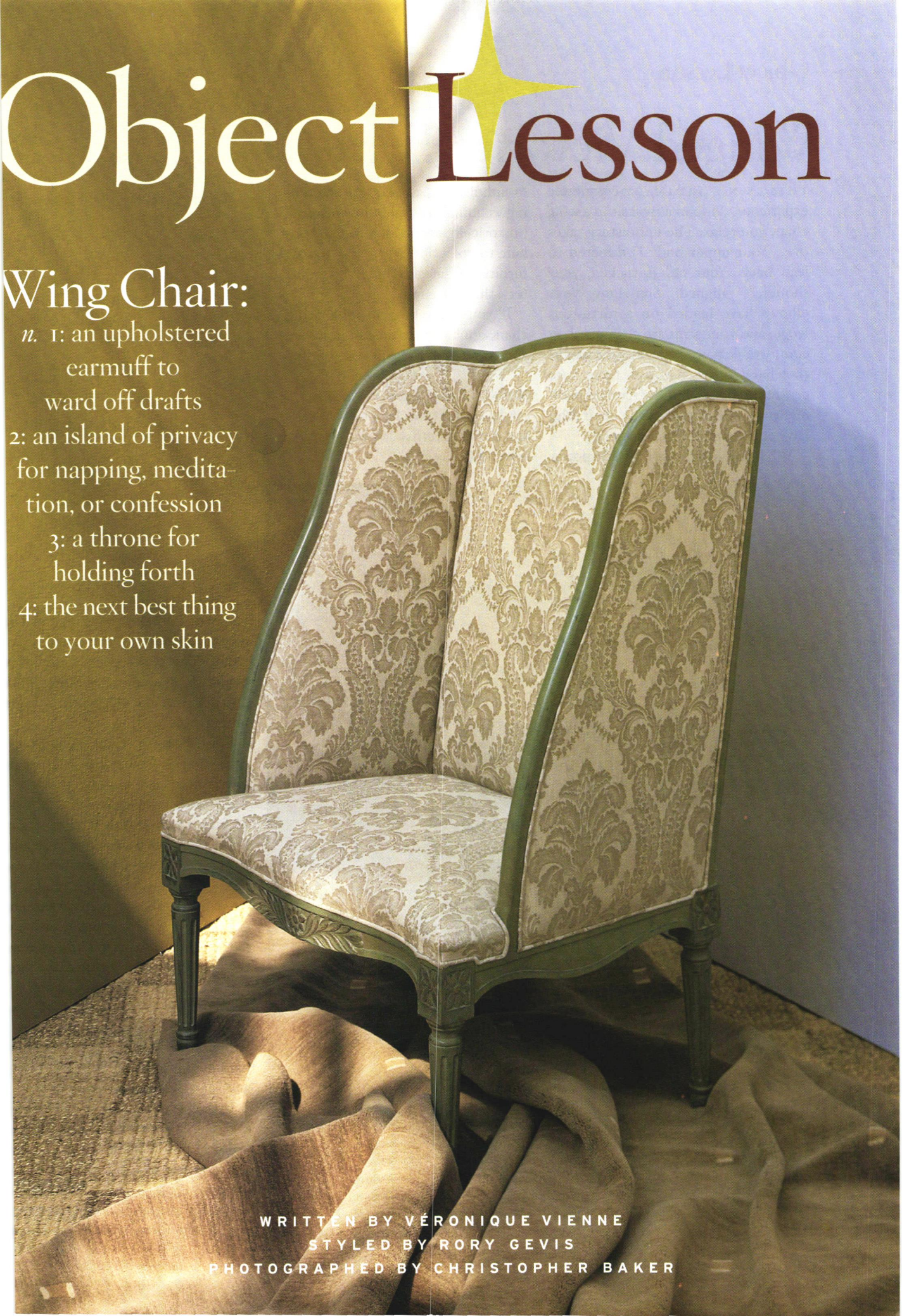


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Object Lesson

Wing Chair:

n. 1: an upholstered earmuff to ward off drafts
2: an island of privacy for napping, meditation, or confession
3: a throne for holding forth
4: the next best thing to your own skin



WRITTEN BY VÉRONIQUE VIENNE
STYLED BY RORY GEVIS
PHOTOGRAPHED BY CHRISTOPHER BAKER

Object Lesson

Winged Victories

THIS IS NO ORDINARY ergonomic experience. As soon as you sit in a wing chair, you relax. The upholstery takes over. Your upper body is directed to lean back. Your tail is tucked, your shoulders aligned. Somehow your elbows have landed on a fortuitous ledge, and your arms are cushioned on comfortable pads. Look at your hands: they hang loosely and your fingers are gently curved around the scrolled pediments on either side of the chair. You have entered an antigravity zone.

What you are witnessing is the power of upholstery—the craft of stretching webbing and cushioning material (historically, everything from horsehair to rolls of sweet grass) across furniture frames to "uphold" the sitter—thus the name.

If you sit in a traditional wing chair, don't expect to sink in. Once you've settled, there is nothing for you to do but take a deep breath. Th when you notice how quiet it is there. The protruding wings of t chair act as baffles, muffling sou enough to make the world a sligh more peaceful place.

Regardless of their style—tall squat, narrow-backed or bell-shap overstuffed or merely padded— wing chairs have a stately pair of wi artfully tucked against their fram Folklore has it that wings were ad to chairs to protect sitters from dra And indeed, when wing chairs f appeared on the scene in seventeen century France, Northern Europe v in the grip of the period known nov the Little Ice Age. But there is mor life than bad weather—at least France. This cold spell coincided w the Enlightenment, a time when French seemed as susceptible to cat ing new ideas about Reason, Natu and Man as they were to influenza.

In cozy Parisian salons where the r social doctrines of Montesquieu Voltaire were clandestinely discuss philosophers mingled with poets, w ers, artists, politicians, and courtes A conspiratorial atmosphere enc aged a new form of social interacti

COMING TO REST Louis XV armchair, previous page, from John Rosselli & Associates Ltd. Mitchell Gold's mohair Nelson chair, below.



"Comfort is what they're all about. When you really want to relax, you never sit up straight in a chair. Instead, you lean into a corner and the wings kind of cup your head. It makes it easy to fall asleep"

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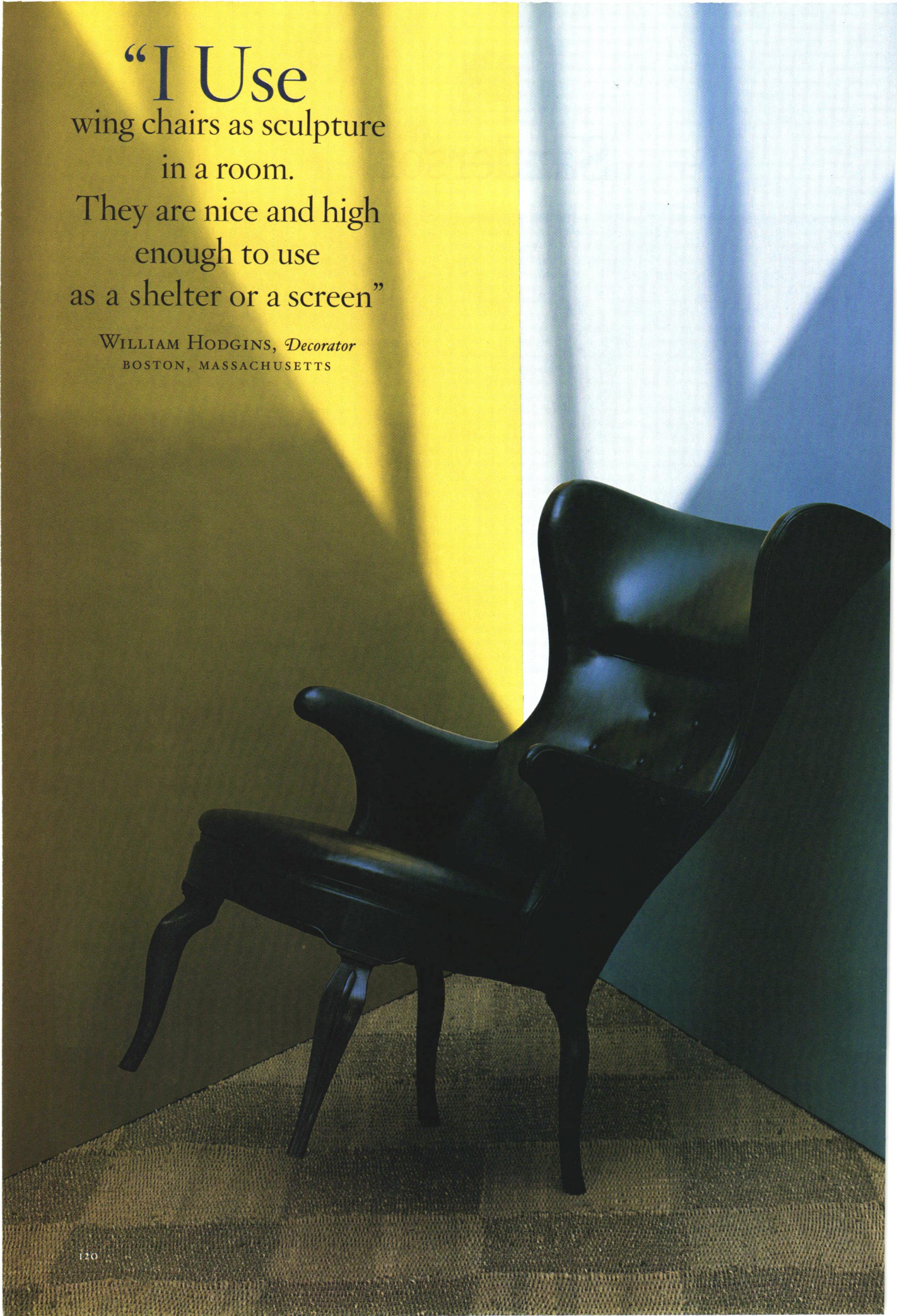
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"I Use
wing chairs as sculpture
in a room.
They are nice and high
enough to use
as a shelter or a screen"

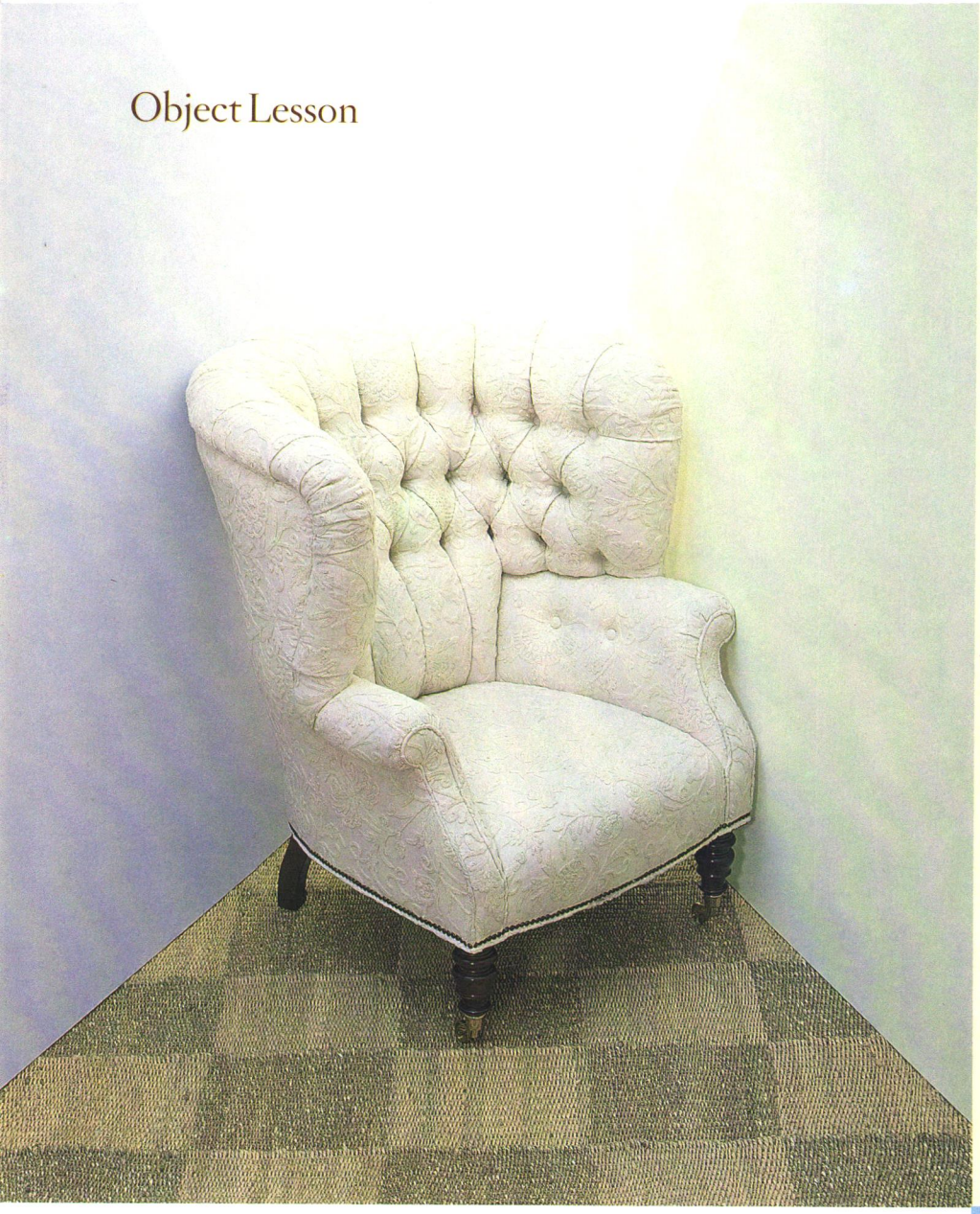
WILLIAM HODGINS, *Decorator*
BOSTON, MASSACHUSETTS

"I Love
e classic lines of a wing
chair, but I also
e to take those familiar
proportions
and play with them"

RALPH LAUREN, *Designer*
NEW YORK, NEW YORK



WELL DRESSED
"Furniture should feel as personal as clothes," Ralph Lauren says. Two interpretations: this page, Lauren's unexpected zebra chair; opposite, Fritz Henningson's 1948 black leather version.



"A wing chair looks so much younger and less stuffy when it's covered with some nice light fabric down to its knees"

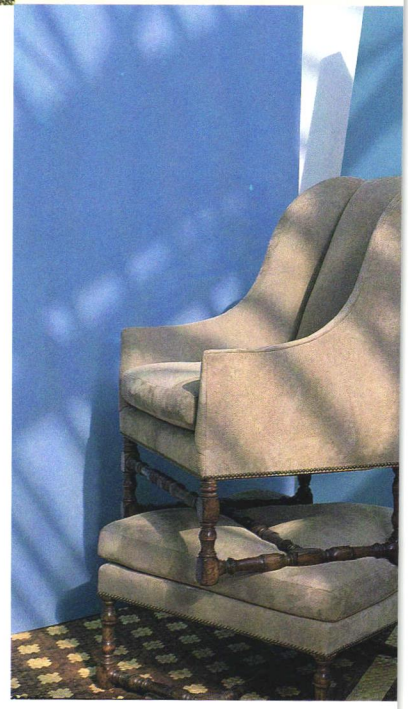
JENNIFER GARRIGUE
Decorator
PALM BEACH, FLORIDA

Traditional, thronelike armchairs were replaced with more congenial seating arrangements—smaller seats, more curvy lines, softer cushions. Upholsterers collaborated with cabinetmakers to create furniture that included hybrids like chaise longues, loveseats, daybeds—and odd-looking armchairs with their wings like side panels.

Capable of muffling the sitter's words and concealing his or her identity, these new armchairs quickly found their way into elegant living rooms where whispering and spreading rumors were so much a part of the action. When English visitors first saw them, they enjoyed calling them confessionals, though confession may have been the least of their uses.

The English also had their version of the wing chair, an awkward, high-backed affair with hinged side panels that seemed best suited for afternoon naps. In the late seventeenth century, influenced by French imports, English upholsterers brought these so-called sleeping chairs out of their slumber. They replaced their rigid side panels with curved wings and filled their lanky frames with plump upholstery. The result was the wing chair as we know it—one of the most comfortable chairs to date.

But it was in the Colonies that wing chairs would achieve their greatest distinction. Crafted in Philadelphia,



FINE AND PRIVATE CORNERS Baker Knapp & Tubbs tufted chair, above, covered in white cotton. Fireside wing chair and matching ottoman, right, in beige suede from Holly Hunt New York.



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JANE CHURCHILL

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"Rooms are now essentially open areas with no specific boundaries. Wing chairs act as movable architectural elements. Pull a wing chair in front of a bay window and suddenly you've got a corner office"

VICENTE WOLF, *Designer*
NEW YORK, NEW YORK

Massachusetts, or Rhode Island, early-eighteenth-century wing chairs were one-of-a-kind showpieces—some upholstered in yellow, crimson, or royal-blue silk damask and outlined in contrasting trimmings; others covered with heavy tapestry in vibrant flame-stitch patterns, while most of the chairs displayed Rococo carved legs with claw-and-ball feet. Unlike its French counterpart, the New England wing chair was most often placed next to the hearth, in splendid isolation, its padded wings no longer needed to facilitate gossip or prevent prying eyes.

Ever adaptable, the wing chair continues to attract adherents. Architects and decorators use its imposing vertical silhouette to add height and drama to a room. Furniture manufacturers are careful to include both contemporary and traditional versions in their collections—and customers snatch them up as soon as they hit the showrooms. The large chairs, with sweeping wings, vaulting backs, and swashbuckling scrolls, are the most popular versions. Men seem to prefer leather upholstery, while women appear to be partial to chairs with elaborately carved cabriole legs, but nearly everyone is attracted to their invitation to hop in their seat, catch the next gust of wind, and cruise the quiet upper atmosphere.

DIVIDE AND CONQUER Vicente Wolf's upholstered silk chair, left, for Henredon. Early 20th-century wrought-iron chair with cotton cover from Roosterfish Home Haberdashery. Sources, see page 128.

"Object Lesson" *is a regular feature.* **Véronique Vienne** *writes frequently about graphic design* Graphis, Emigre, *and* Metropolis.

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Hidden Assets

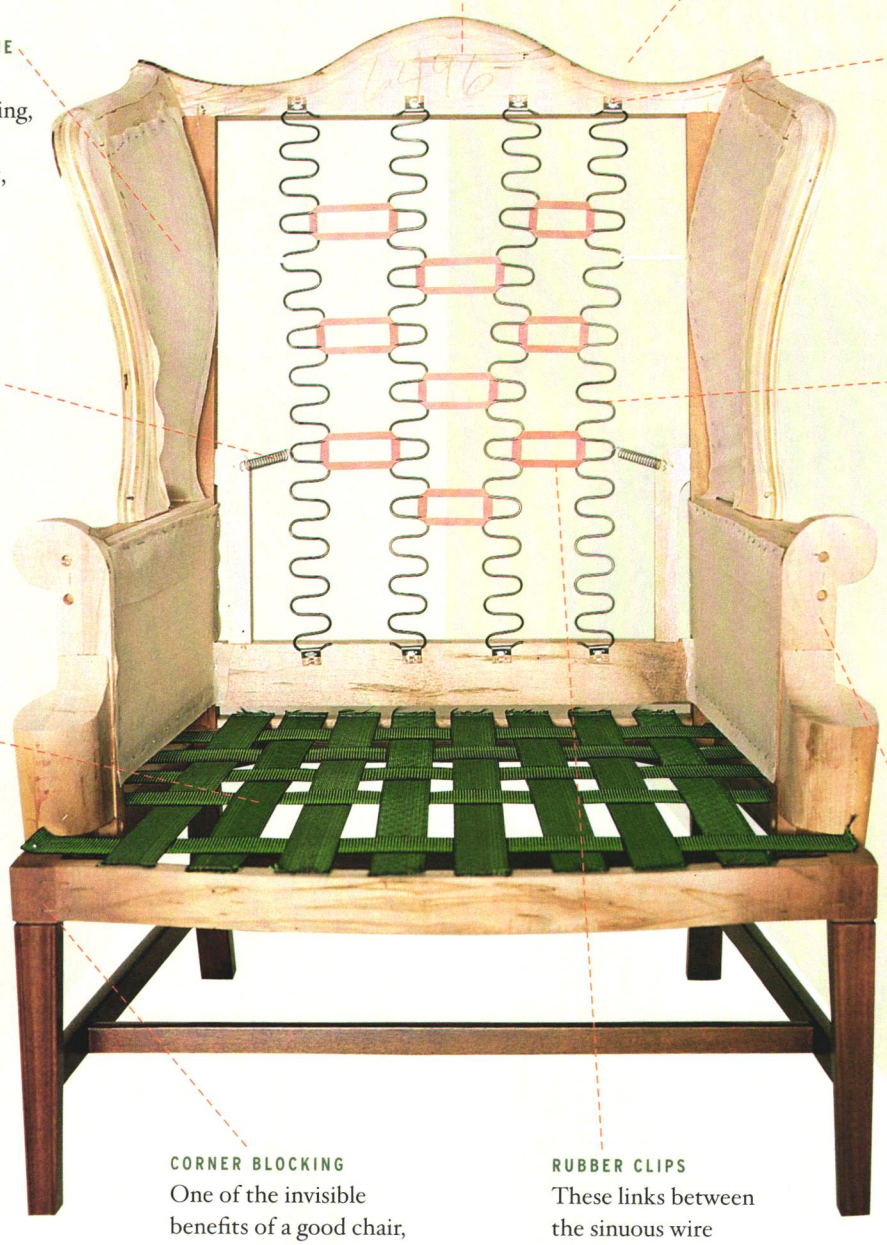
QUALITY IS often invisible. The anatomy of this wing chair from Baker's Williamsburg Collection reveals the finer points of materials and construction. Depending upon which fabric you choose, the chair will cost between $2,698 and $3,429.

WOOD For the skeleton of the chair, Baker uses only maple, a wood that provides exceptionally consistent tensile strength.

CONTOURED FRAM The maple fram is shaped to give chair its curves. well made chairs on the flimsier p erties of batting upholstery to pr the contours.

WOVEN POLYPROPYLENE The foundation for several layers of padding, this material won't stretch, shrink, or rot, and is fire retardant.

INSULATED CLIPS The insulation here prevents th squeak of metal on metal. The cli hold the wire springs to the frame.



HELICAL SPRINGS These connectors fasten the sinuous wire springs to the frame for additional support.

SINUOUS WIRE SPRINGS Althou some chairs are made without th springs, using th gives the back it contour, preven the upholstery f sagging, and hel the frame hold its shape.

WEBBING Interlaced strips of elasticized material provide support and help a chair keep its shape. Less well made chairs use only a single sheet of fabric or parallel strips across the seat.

DOUBLE DOWLING Unlike metal scr wood dowels wil expand and cont with the frame c the chair and ke joints tight.

CORNER BLOCKING One of the invisible benefits of a good chair, mitered blocks glued and screwed into corners keep the frame square.

RUBBER CLIPS These links between the sinuous wire springs distribute your weight over the back of the chair.

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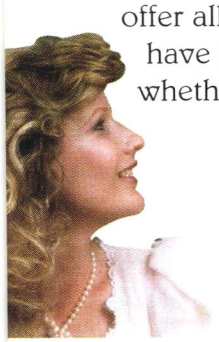


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SEATING ON THE SIDE 1940s wing chair in muslin, from Alan Moss.



Sources

PAGE 117

LOUIS XV HIGHBACK ARMCHAIR, Fabric Tamarin, by Rose Cumming, 72% cotton/28% rayon, $3,450, John Rosselli & Associates Ltd., 979 3rd Ave., NYC 10022. 212-593-2060. Available through architects and designers.

RUG, Dots, wool, $8,600, Patterson, Flynn & Martin, 979 3rd Ave., NYC 10022. 212-688-7700. Available through architects and designers.

SISAL, 8' x 11', $299, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000.

PAGE 118

NELSON CHAIR, mohair, $2,400, Mitchell Gold. 800-789-5401.

WOODEN CARPET, 6' x 9', ramin $649, ABC Carpet & Home.

PAGES 120-121

BLACK LEATHER CHAIR, by Fritz Henningson, 1948, $12,000, Troy, 138 Greene St., NYC 10012. 212-941-477 www.troysoho.com.

ZEBRA-PRINT CHAIR, gilt finish, 100% cotton velvet/leather seat, $4,310, by Ralph Lauren at ABC Carpet & Home.

PAGE 122

WHITE TUFTED CHAIR, cotton, $3,514, Baker Knapp & Tubbs, 200 Lexingt Ave., NYC 10016. 212-779-8810.

THE FIRESIDE WING CHAIR AND OTTOMAN, suede, $4,230/with ottoman, Holly Hunt New York, 97 3rd Ave., NYC 10022. 212-755-6555. Available through architects and designers.

PAGE 124

VICENTE WOLF CHAIR, $3,500, Henredon. 800-443-6468.

WROUGHT-IRON CHAIR, $1,400, Roosterfish Home Haberdashery, 73 Charles St., Boston, MA 02114. 617-720-2877.

PAGE 128

WHITE MUSLIN CHAIR, 1940s, $2,400, Alan Moss, 436 Lafayette St., NYC 10003. 212-473-1310.

AS SHOWN IN "THRESHOL ON PAGE 16: EGG CHAIR, by Arn Jacobsen, Scala fabric, 48% cotton/41% rayon/11% polyester, $4,30 ICF, 305 E. 63rd St., NYC 10021. 212-750-0900; 800-223-1620.

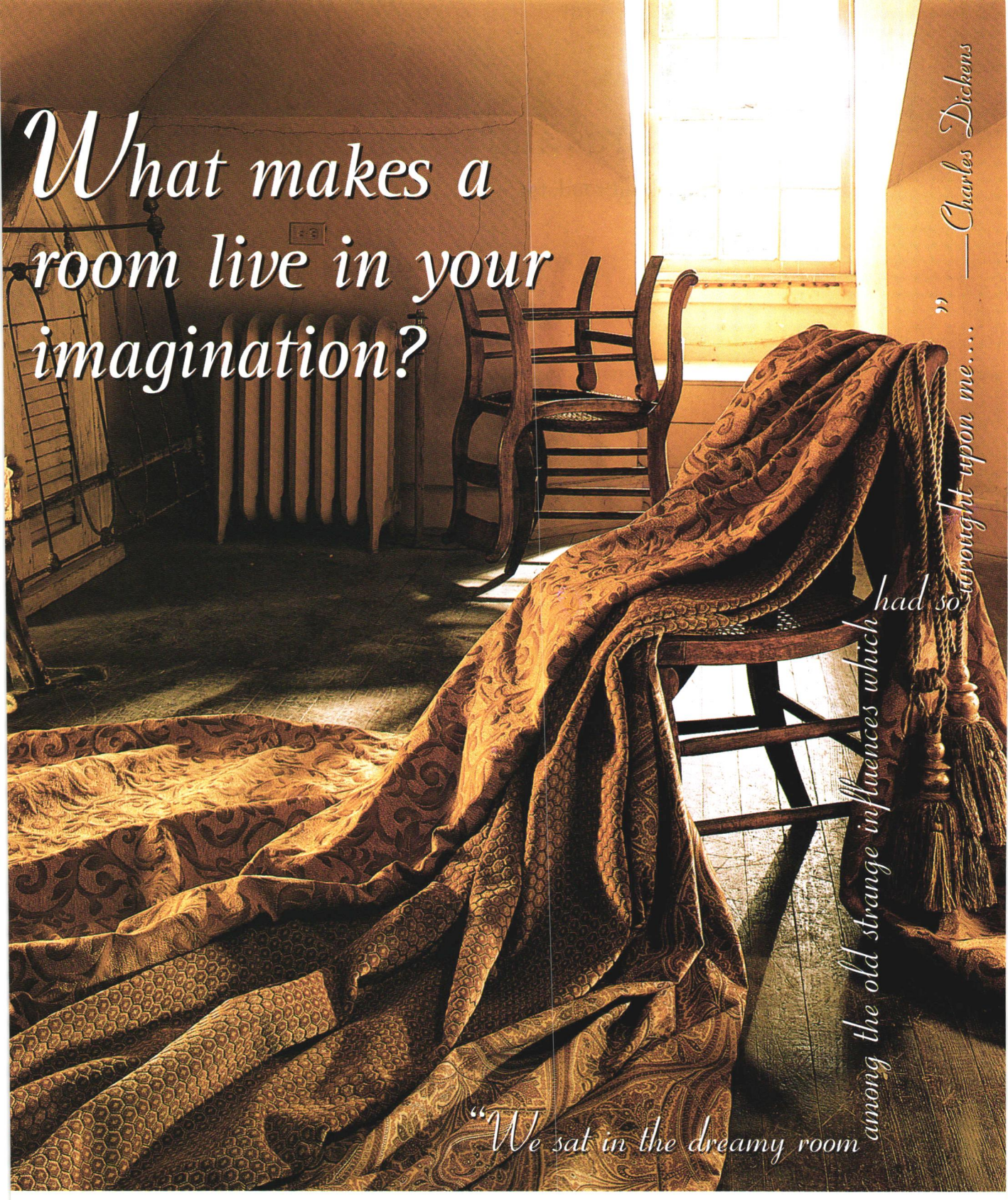

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Bookcase

Pleasures and Perils of the Table

A tasting of new books about food, fat, and designs for dining

BY ANN McGARRELL



PHOTOGRAPHS BY KAREN CAPUCILLI

IF YOU HAVE JUST BEEN MOVED by meeting someone who loves old French movies as much as you do, your spontaneous wish to prolong the moment of recognition may dwindle into the offer of a midnight omelette. Does that flicker in your guest's eyes hint of dawning affection or lurking fear of death by cholesterol? Who, when those films were being made, would ever have dreamed tha beaten eggs passed through sizzling butter const tuted a fatal choice? The aura of sin that certai foods (truffles, oysters) once evoked because their purported aphrodisiac effect has been di placed by concerns about mortality and fat.

I myself recently caused a small crowd t gather, agape with horror, when I ordered sandwich at a local bakery. The server, incredu lous, shouted back at me, "Butter *and* brie on *baguette*????" It was, however briefly, thrilling: moment of unplanned subversion, which in small way echoed notions expressed by Richar Klein in his brilliant meditation *Eat Fat* (Pa theon, $24). With all the horror and suffering the world, how can one renounce diner breal fasts, with their human warmth, crunchy toa and bacon, runny eggs? Klein's book is tende cranky, minatory.

The second small volume in the Chronicles Sin series is *Gluttony* (Chronicle Books, $14.9 Here, writers as disparate as M.F.K. Fishe Woody Allen, Fran Lebowitz, and Petroni offer variations on the theme of excess. Readin I found myself wanting to eat something stick "for no other reason than the beastlike satisfa tion of her belly," in Fisher's phrase. The perve sity of bitter chocolate–pepper jelly fud seemed right, so I downed three Aztec Lo Nips, muttering, "Who wants to live forever?"

James Beard did, apparently, and, despite diet rich in red meats, cream, butter, wines, a spirits, attained the impressive age of eigh years. He taught America to cook, while he a fat literally with a vengeance, filling his ov colossal emotional void. The facts of his lo life appear in a scrupulously researched biography Robert Clark, *The Solace of Food: A Life of James Beard* (Stee forth Press, $16), with a touching foreword by Julia Chil "He understood that the soul of cooking lies in nurturan sharing, and simple kindness."

Where else are we to turn for pleasure, for respite fro


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millennial fears? Copulation? Scary. Recycling? Mean-spirited. *Timor mortis conturbat me* shadows too many things that once brought us solace and delight. I've thought a lot about this, and for me survival really seems to come down to cats, certain perfumes, reading Colette (that moment in *La Naissance du jour* when she and the much younger man who yearns to be her lover are in her kitchen above Saint-Tropez, their four hands busy with raw chickens, lemons, herbs, tomatoes ripe and warm from her garden, and young Valère Vial leans over and licks her shoulder, tasting the salt on her skin to verify that she has indeed already gone swimming without him), listening to Johnny Hartman sing "Lush Life" (". . . Oh yes, I was wrong, again I was wrong . . ."), and the aforesaid old movies (*"C'est si simple, l'amour . . .* "). Yet these considerable pleasures are not enough. We still call friends to sit around a pretty table, consume beloved foods, be happy for a few hours. Not epiphanic, but it helps.

Several other new books explore the relationships between food, friendship, table settings, and excess. *The Gracious Table,* by Margaret Caselton (Rizzoli, $30), is clearly a work of passionate obsession. Caselton suggests thematic meals, with food chosen to enhance the table as frequently as the reverse. She exhorts the reader to be vigilant, to frequent out-of-the-way antique shops, where the gods may have hidden the only six rose-embossed dessert spoons left in this hemisphere. Each photograph is a ravishing, sensuous vignette; one arrangement of antique blue-and-white china, handblown glassware, and ornate silver on embroidered linens amid a glory of peonies composes a table that Proust would have loved describing. The book also includes menu suggestions and a series of useful designs for the rational setting of tables. Do you think this is information that by now has been genetically encoded? You are wrong: many people have never been taught how to do anything but program a VCR. Ask them to set the table without the help of a book like this and see where the fork appears next.

Great Settings, by Peri Wolfman and Charles Gold (Clarkson Potter, $30), is another assault on preconceived notions of how a table should look. The "settings" in this book extend beyond the tableto into the room, into nature itself, encom passing an enormous range of texture and colors: a trestle table in a New Er gland house is dressed in fall foliag brown English transferware plates, an oversized European silver; tiny pumpkir are used as candleholders. A Tuscan wir ter luncheon is served on local potter and soft, plaid linens that echo the colo of the food; the entire table becomes muted still life. The recipes in this love book are based on reality—it contair one of the few American adaptations an Italian meal that would be recogni able and pleasurable to Italians.

Although I may never try to repr duce such settings or such meals, th fact that these two books present the ephemeral works of art so ardent (tables and rooms that are homages t Matisse, to the Impressionists, to seve teenth-century Dutch still-life painter pleases me outrageously. Coffee-tab books, yes, but kitchen-table books well, books to be absorbed and used.

You have arranged the beautiful tabl prepared the beautiful food, and yo guests are now replete. The dinner is ov but not the evening. Suddenly one of th guests causes a white rabbit to hop acro his plate—he has been reading Edi Hazard's *Singing for Your Supper: Ente taining Ways to Be a Perfect Guest* (Algo quin Books, $15.95) and has come with supply of pristine white handkerchie for this very purpose. He can make white mouse, too, or hang a spoon fro his nose, or sing "Stopping by Woods a Snowy Evening" to the tune of "He nando's Hideaway" (not, please, at r table). At least he cannot teach yo children how to mystify friends and te rorize restaurateurs by performing "T Enchanted Toothpick," for its secret di with me. This guest is a kind and we meaning person, but being trapp with him (or her) for a long, snowbou weekend in rural Vermont just mig lead to the revival of a beloved countr house tradition, the unsolved murd whose only clue is a pristine white na kin with a single intact toothpick fold inside, and the broken fragments another concealed inside the hem.

Ann McGarrell is *a poet and translator living Vermont.* "Bookcase" *is a regular column.*

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Shelf Life

also to consider this month

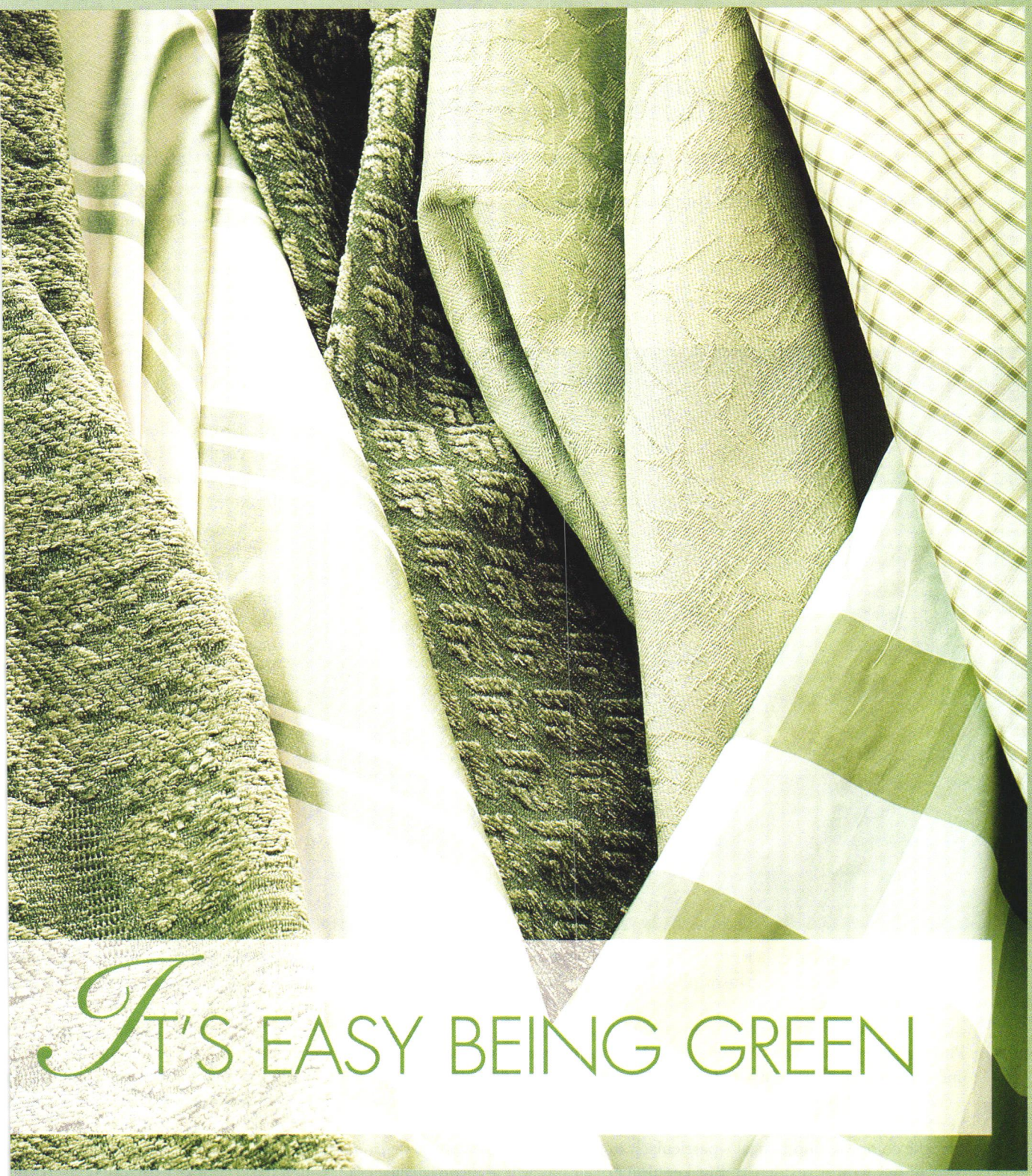
EXTRAORDINARY FURNITURE, b
David Linley *(Abrams, $60)*. Furniture buff will flip through this compendium of th famously fabulous, ticking off the usua suspects. Venetian grotto furniture—yep the Knole silver suite—it's in there; a God dard-Townsend block-and-shell desk book case—well, it's nice that Viscount Linle gives a nod to the Colonies, but why didn he choose an even more spectacular nine shell, rather than a six-shell, secretary?

Never mind: the six-shell is in Houston Bayou Bend, which enables Linley to fill u in not just on the Goddards, the Townsend and cabinetmaking in 18th-century New port but also on the legendary Ima Hog who assembled the finest collection o American furniture west of Winterthur.

In fact, half the pleasure of this visu feast is in the garnishes: photos of the stat ly homes the pieces once graced; portrai of the people who commissioned then gossip about subsequent owners. A *piet dure* commode by French *ébéniste* Marti Carlin leads to the story of courtesa Marie-Josephine Laguerre, who, "when sh died at the age of twenty-eight . . . left in h wake two mansions, top-quality furnitur and an amazing array of jewels." If there's quibble (you can't blame Linley for inclu ing over a dozen pieces from his workshop it's the lack of a further reading list abo the extraordinary people one meets alo the way. —Amanda Lovel

HAPPY AS A SCALLOP With this 1880s set of Venetian grotto furniture, Viscount Davi Linley revels in the rich and strange.





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All clean angles and hard edges, the Upton house was up-to-the-minute fifties, with a shaggy hint of the decade to come **BY VÉRONIQUE VIENNE**



PARADISE VALLEY, ARIZONA, DECEMBER 1950 The yellow armchairs and throw pillows still stand out like Post-it notes, their tart austerity a sharp contrast to the shag carpet, that lax, liberated island in an otherwise upright space. Photographed for *House & Garden,* this Arizona living room embodies some of the contradictions of the 1950s themselves.

When Elizabeth Upton picked a pristine yellow to cover her Saarinen "Womb" armchairs, she was doubtless aware that the color was impractical—particularly in the dusty environs of her winter residence. But keeping grit at bay was a family trademark. Her husband, Louis C. Upton, chairman of the Whirlpool Corporation, was the inventor of the automatic washing machine. You could say that for his wife, keeping things spotless was something of a calling.

In postwar America, "modern" had become synonymous with "clean," and vice versa. The Upton house was designed as a clean machine: the chairs were sturdy but easily moved; built-in furniture minimized nooks and crannies; cabinets, benches, and beds were suspended from the walls or mounted on castors. Even the fireplace chimney had been cantilevered to prevent ashes from collecting i the corners. Throughout the hous highly polished floors yielded dirt t brooms and vacuums.

So why the shag carpet? Spattere and layered like a Jackson Pollo painting, its long, hand-knotted pi held secrets and encouraged tro ble—dust mites, desert sand, chir ney soot, who knows what els Perhaps it isn't surprising that as t '50s gave way to the '60s, the shag r became, along with the water bed, emblem of sex and revelry.

But in 1950, sex was still an invi ble presence, although, like the rug, *was* a presence. Two years earlier, 1948, Alfred Charles Kinsey's *Sexu Behavior in the Human Male* had be an instant best-seller. In some t thousand interviews, the secret se ual habits of respectable America were laid bare. According to Kinsey, clean-living, God-feari Americans made love in a variety of positions, in and out marriage, and with others of both sexes.

Shag carpets, styled to look and feel like bearskins or be spreads, implied you could do it on the floor. Just what M Upton saw in her shag, we can't say. But there were oth signs that her vacation house wasn't entirely wash-and-we that sex and modernism were well acquainted: zebra ski on the bedroom floors suggested a certain wildness benea the surface cool; rough desert rocks protruded lasciviou through the smooth surface of the concrete floors and fr the thick interior stone walls.

Two years after this photograph was taken, the Uptons s their house to a nightclub owner, who turned it into a st joint. The '60s passed and with them the strip joint and sh rug, but there is a survivor of the uneasy alliance of sex a modernism: the Saarinen "Womb" chair is still available best-seller in a clean, bright, sexy red.

Every month, "Past Perfect" *reexamines a photo from the magazine's archi*

YE OLDE DRESS CODE Short skirts are
for loose women.
Wool suits are for librarians.

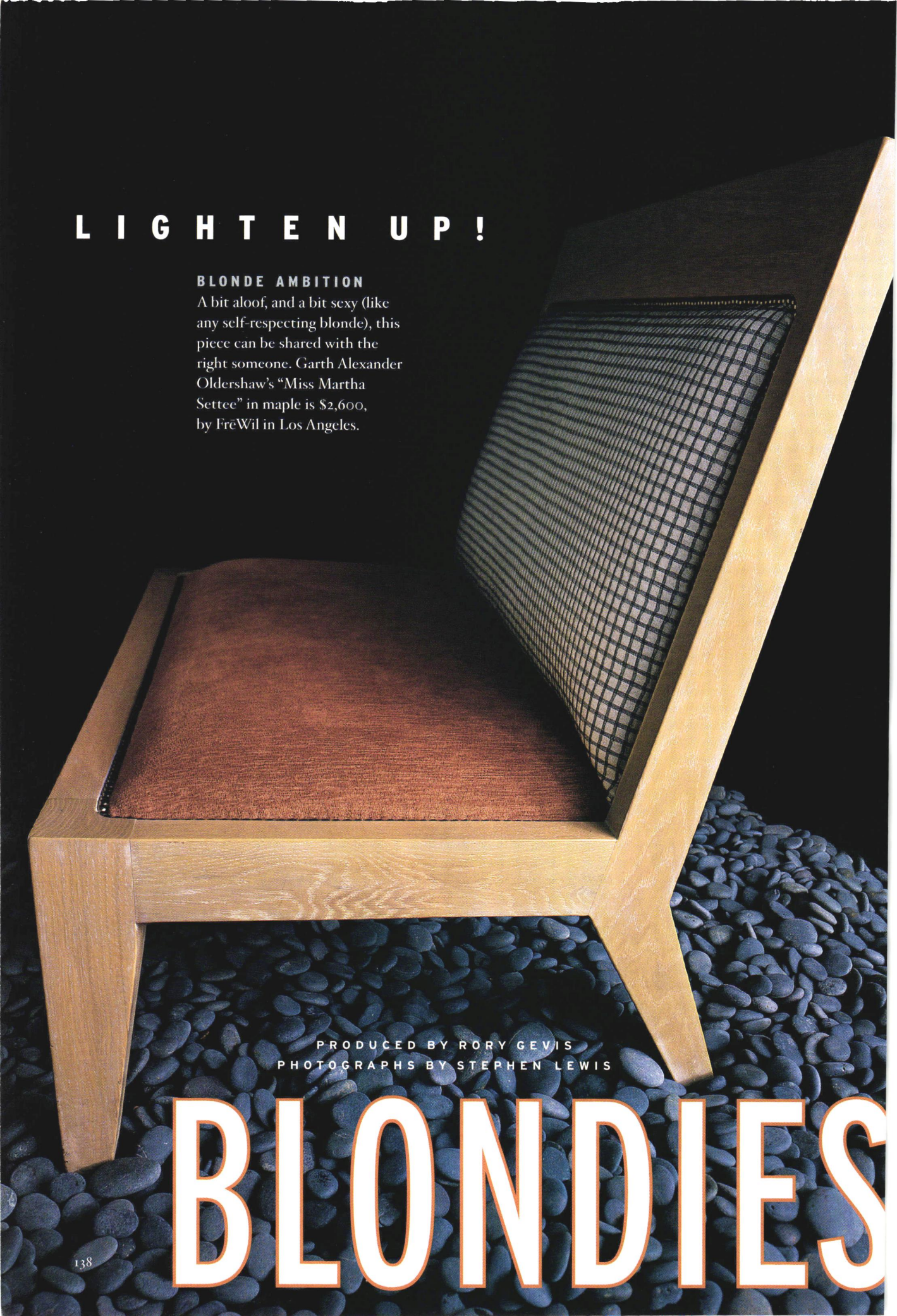


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I WAKE UP SHOPPING IN...

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BY KATHRYN BROOKSHIRE

PHOTOGRAPHS BY EIKA AOSHIMA

If New York is the city that never sleeps, San Francisco is the city that never worries. The shops stand apart like pieces of a puzzle, each more individual and unusual than the next. The city doesn't care what's abuzz in New York or L.A.; it just sits on the horizon next to the mellow bay and shows off its stiletto-spiked streets (they're beautiful, but they kill your legs). The neighborhoods bear distinct personalities that exhale ethnic diversity, languor, vitality. From Berkeley to North Beach, this shopper's playground has some of the greatest furniture, glass, fabrics, antiques, and ideas we've seen. You'll break a sweat covering this list, so put on your walking shoes and have fun.

LIKE THE ESPRESSO MACHINE?
SEE THOMAS E. CARA, NEXT PAGE





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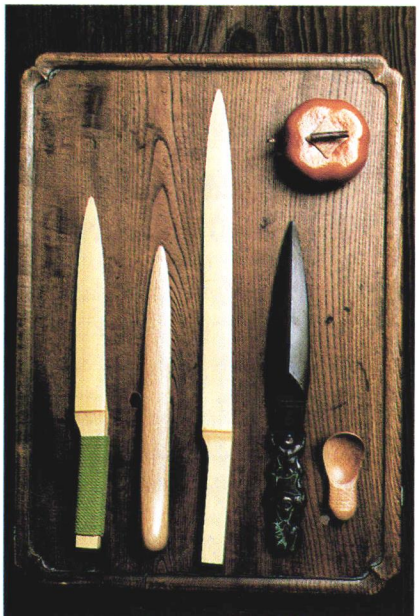
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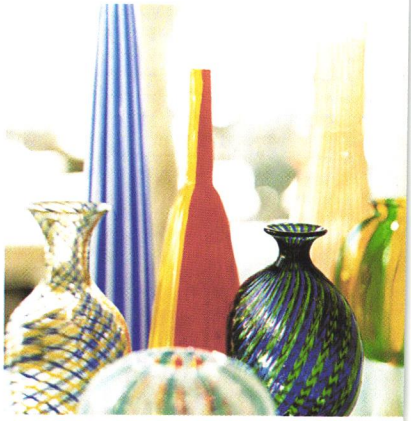
▲ **LUMBINI,** 156 SOUTH PARK 415-896-2666 MON-FRI 10AM-6PM, SAT 10AM-4PM A trip inside will blow your mind, which may be why we were given meditation stones upon entering the store. Named after Buddha's birthplace, the old industrial building has mercury glass balls, African stools, books, and unusual toys. A dark **PORTUGUESE OXEN YOKE** ($600) is artsy enough to hang on a wall; fortune fish curl up in your hand (50¢) and appeal to the kid in you. This is a place to dawdle and daydream.

THOMAS E. CARA, 517 PACIFIC AVE. 415-781-0383 MON-FRI 9:30AM-5PM, SAT 12PM-3PM. Recently renovated by architect Jeffry Weisman, this slick shop has sold **ESPRESSO HARDWARE** at the same location for thirty years. On display is the silver espresso machine that Mr. Cara got in the '40s in Italy and gave to his two sons, who now run the show. The chrome-plated Riviera Bristols ($850) are supreme, or check out the brass-and-chrome version ($990). For the software: Napoletano coffee—*molto bene!*

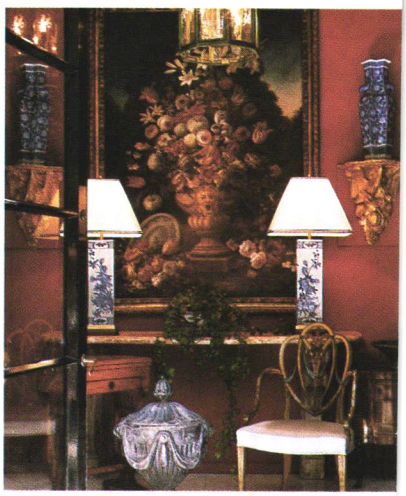


◀ **JAPONESQUE,** 824 MONTGOMERY ST. 415-391-8860 TUE-FRI 10:30AM-5:30PM, SAT 11AM-5PM. Intimacy and space are kindred spirits in Koichi Hara's gallery of Japanese fine art, new crafts, and antiques. Look into the carving of Izumi Masatoshi's stone basin to catch water mingling with sunlight. Around the store, porcelain bowls lacquered with metallic leaf ($65-$140), **PAPER KNIVES,** and hand-forged scissors ($74-$185) rest on stone, recycled wood, or the floor. Hara's spirit cannot be fully comprehended at first—much like the rare pieces here.

▼ **DE VERA,** 384 HAYES ST. 415-861-8480 TUE-SAT 12PM-6PM You might fee like a bull—or an ungainly cow—in a china shop, but don't miss this store and its beautiful Italian and locally crafted **BLOWN GLASS.** Striped vase ($180-$280), drinking glasses ($30-$40), bowls, and goblets line the shelves. It' all about vivacious color in this very organized shop. Check out the siste store nearby (334 Gough St.) for decorative household art and artifacts.



▼ **LOUIS D. FENTON ANTIQUES** 432 JACKSON ST. 415-398-3046 MON-FR 9AM-5PM, SAT BY APPOINTMENT Th somewhat haughty store carries amaz ing 17th- and 18th-century treasure First to catch our eye: an **ITALIAN WRIT ING TABLE** ($160,000), and a museum quality English, George I–period bureau bookcase with chinoiserie figure ($400,000). Hidden inside are drawe and a drop front with a leather writin surface. With these prices, no wonder th store has a slightly smug aura.





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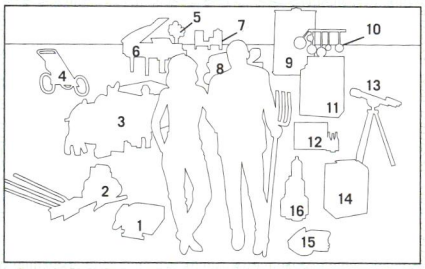
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11. Gourmet gas range
12. Bordeaux, 1989
13. 60mm telescope
14. Paper shredder *(if only it could talk)*
15. Baseball gloves
16. Maalox *(breakfast of campaign strategists)*

Hunting & Gathering



HOUSE FOR SALE

RICHARD M. SAX, BROKER; ACIFIC UNION CO. 3701 BUCHANAN ST. 15-929-1211 Located directly opposite afayette Park, this 1885 house has four edrooms, four and a half baths, hard-ood floors, a kitchen with modern menities, a deck, an organ, a fur vault, secret safe, a formal rose garden, and a hree-car garage. Price: $1,650,000

ALONG THE WAY

What's in season in this region will utomatically find its way to **SMEDLEY ERRERA,** a little florist shop in Hayes alley, 415-864-2506. For beautiful nens and ceramics, try **SUE FISHER ING,** 415-922-7276. For counterculture, y **RAYON VERT,** with zippy found bjects and curious flowers, 415-861-16. **AD/50** carries classic modernist esigns at a new location (711 Sansome .), 415-788-7111. You can sip an adven-rous cup of tea at **TEA & COMPANY,** 5-929-TEAS. Booklovers, leaf through **ILLIAM STOUT ARCHITECTURAL OOKS,** 415-391-6757. If you're in the arket for iron tables with manhole-ver tops or antique Japanese washtubs, e **LUPARDO,** 415-928-8662. Contem-orary mavens will love the transatlan-c deliveries at **LIMN,** 415-543-5466; eck out the Philippe Starck show, Oct. –Nov. 30, in the new gallery.



▲ **BELL'OCCHIO,** 8 BRADY ST. 415-864-4048 TUE-SAT 11AM-5PM This shop ("beautiful eye" in Italian) overflows with charm. A 20-inch-wide French peau de soie ribbon ($40 a yard) flutters down to an 18th-century straw box ($885) and handblown apothecary jars from Germany. Lavender, chartreuse, lemon, and raspberry ribbons highlight the room. For the holidays, there are **SPECIALTY GIFT BOXES** that look like snowballs, lumps of coal, or holiday nuts. A hit among lingerie fanatics: a fashionable pink bra, a steal at $15.



▲ **ZINC DETAILS,** 1905 FILLMORE ST. 415-776-2100 11AM-7PM SEVEN DAYS A WEEK Like a scene from *Yellow Submarine,* this funkadelic store shouts color from all angles. Highlighting contemporary classics, the '50s-inspired designs include a beech console ($750) that can be used as a narrow dining table; a Haywire lamp from Robert Lewis ($239); and many cool, colored-glass objects. There are Thomas Jameson stools ($79-$89), Tom Bonauro **PHOTOGRAPHIC DINNERWARE,** and best-selling Zinc handblown bud vases in many colors ($49-$149).

WHERE CAN I BUY IT WITH

THE CARD



Mary and James, let's just say, don't always see eye to eye. One thing they do agree on, however, is the American Express® Card. That's because the Card is welcomed at all kinds of places, for everything from paper shredders to stuffed animals. (A donkey or an elephant, perchance?)

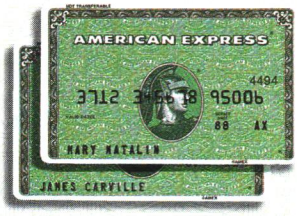
You can find stuff like James and Mary's at these establishments:

Williams-Sonoma
Staples
The Nature Company
Waldenbooks
FAO Schwarz
The Sharper Image

And if you're in James and Mary's neighborhood, Shenandoah Valley, VA:

Grand Piano & Furniture Co.
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Lowe's Home Improvement Warehouse
Sports Depot
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Valley Flower Shop
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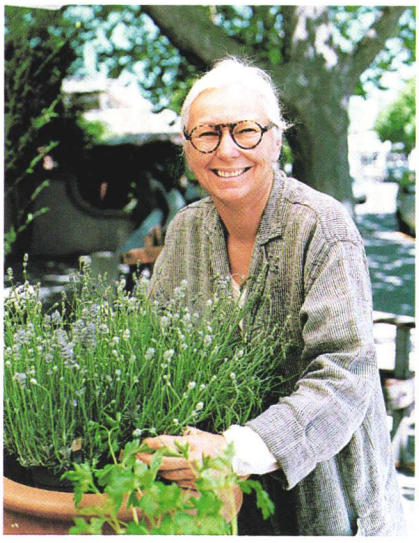
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Hunting & Gathering

▼ **THE GARDENER,** 1836 FOURTH ST., BERKELEY 510-548-4545 MON-SAT 10AM-6PM, SUN 11AM-6PM "Since gardeners don't live in their gardens, we provide things they would also appreciate in their homes," says Alta Tingle (who's as interesting as her name). She carefully selects earthenware, pillows, herbs, and **GARDEN CHAISES.** Oil jars from Sacramento ($250) stand with a wrought-iron bookshelf ($230) and a curtain rod ($25) from Ghana. As to her good nature: Tingle carries products by Aid to Artisans, which assists craftspeople in struggling areas.



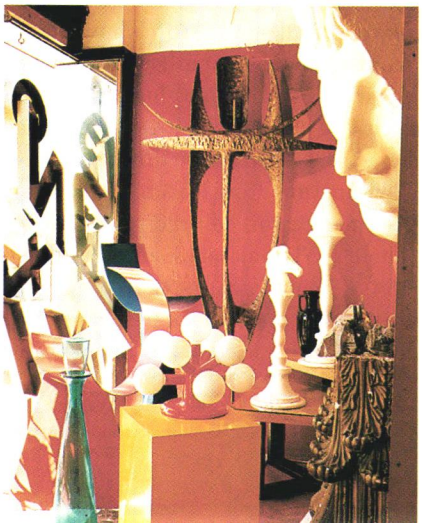
SLIPS, 1534 GRANT AVE. 415-362-5652 TUE-FRI 12PM-7PM, SAT 12PM-5PM Sami Rosenzweig—who died recently but left his business to his longtime assistant, Susan Umhauer—pulled it all together in a capricious store specializing in **SLIPCOVERS,** with a few antiques and collectibles thrown in. Slips sells his sister's colorful paper sculptures, including some of decorative shoes ($160 a piece), hats, and handbags.

FILLAMENTO, 2185 FILLMORE ST. 415-931-2224 MON-FRI 10AM-7PM, SAT-SUN 10AM-6PM You can decorate any room from this three-tiered store, with its luxurious linens, up-to-the-minute furniture and accessories. One of our favorites: white piqué **DUVET COVERS** with pull-bow closures, from N. C. Souther ($485-$575).



▲ **GUMP'S,** 135 POST ST. 415-982-1616 MON-SAT 10AM-6PM EXCEPT THURS 10AM-7PM A constellation of home furnishings, this store continues to be a favorite. Gump's, which opened in a new location in 1995, has a rich array of antiques, table linens, furniture, silver, and an astonishing display of crafts. Most likely to cause a stir: a **CARVED WOODEN MING DYNASTY BUDDHA.**

▼ **TROUT FARM,** 2179 BANCROFT WAY, BERKELEY 510-843-3565 MON-SUN 12PM-6PM Walk into this messy attic of flea-market wonder and find a '40s painted red scooter ($200) and a '30s neon desk clock ($750) near a stainless-steel **MEDICAL CABINET.** Eyeball a sleek '50s Paul McCobb black desk ($700) or any of the other vintage collectibles. Call 1-800-GET A TROUT for more details on what's hopping at the farm.





▲ **URBAN ORE,** 1333 SIXTH ST. BERKELEY 510-235-0172 8:30AM-5PM, SEVEN DAYS A WEEK This outdoor market is a hodgepodge of **BATHTUBS,** shutters, doors, windows, and toilets in an array of colors—blue, green, pale yellow, and white. It's also hotter than jalapeño. Saabs and pickup trucks fill the lot as everyday fix-it-uppers cart away more old castoffs than you can imagine.

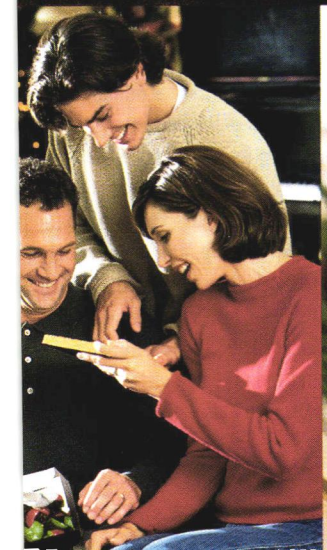








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Ship It

How to get the best out of your catalogues

BY DAN SHAW

fauxbussons

Ordering rugs from catalogues is frequently an exercise in delayed gratification, but it is an increasingly common way to buy carpets. Last year, $136 million worth of area rugs (8 percent of the $1.7 billion retail rug market) were sold through catalogues, according to *HFN,* the home-furnishings trade paper. The variety of styles now available is staggering—from Kermans and Persians to faux zebra and sisal.

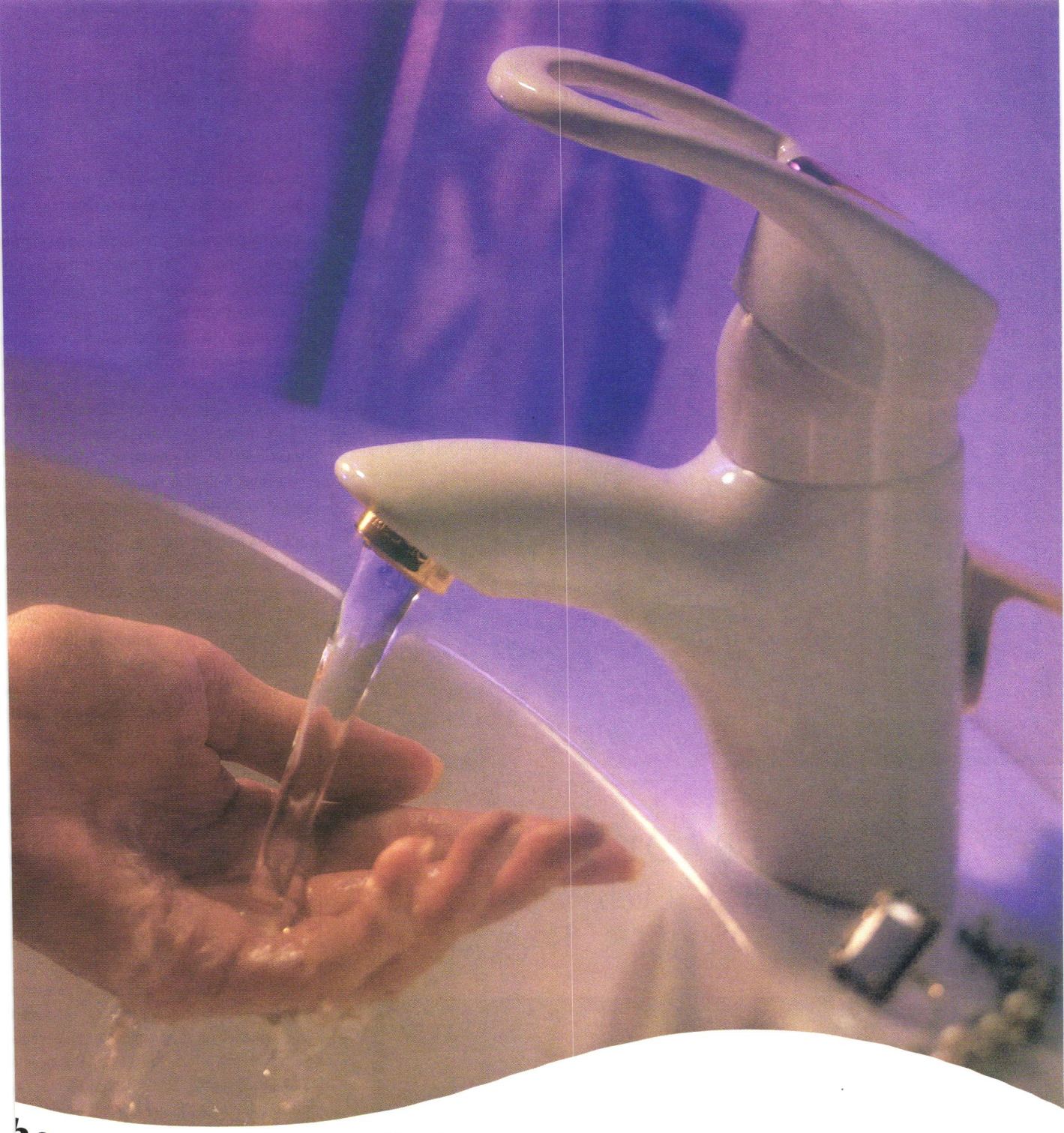
Many catalogues offer Aubusson-style rugs; the originals were once the exclusive province of the upper classes. The enduring appeal of these eighteenth-century French tapestries is clear. "Light in appearance, featuring the flowers of the region in baskets, swags and borders, disciplined within formats established by Roman Art hundreds of years earlier, and worked in the limpid colours produced by the local dyers, all this combines to give an ethereal, fragile and feminine touch to what is in fact a sturdy fabric," according to *American Approach to Antique Carpets*, a 1993 book published by Stark Carpet, the eminent rug merchants. While the facsimiles sold by various mail-order companies possess some of those qualities, none is as elegant as the real thing.

Two old adages—What you see is what you get and You get what you pay for—hold true when you're shopping for "fauxbussons." While the most expensive one we ordered was indeed the most handsome, the $580 Horchow Collection rug (right) was deemed "a definite bargain" by colleagues who'd seen needlepoint pillows of similar quality sold for nearly as much.



PHOTOGRAPH BY RICHARD PIERCE

COLONIAL WILLIAMSBURG PO Box 353
Williamsburg, VA 23187, 800-446-9240 F
the past sixty years, Colonial Williamsburg h
sold reproductions of the decorative accessori
and furnishings in its historic buildings. The har
stitched, wool needlework, Aubusson-style rug th
the catalogue offers is based on an 1880 rug in
parlor at Carter's Grove, an eighteenth-centu
Georgian mansion set on a plantation southeast
Williamsburg. The 6' by 9'5" rug, which was on s
last summer at $1,995 (it's usually $2,995), w
much greener than the one pictured in the ca
logue, but it was just as elegant—a symphony



here comes a time...

n the lure of solitude beckons...
n cleansing goes beyond skin deep...
n a faucet becomes the instrument for rinsing away the day.

n it on.
and engineering harmonize.
are transported...you are refreshed.

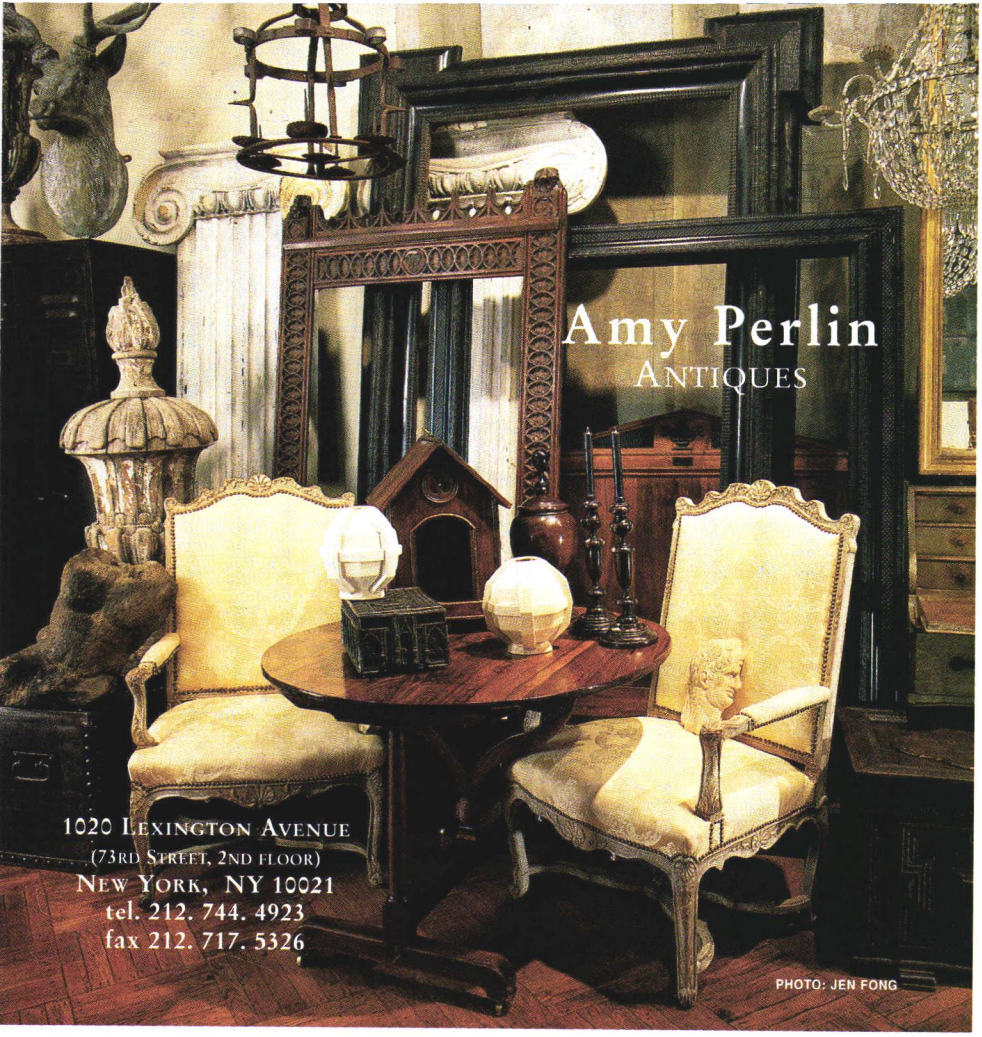
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e can be no reason for less than simple perfection. Finally...

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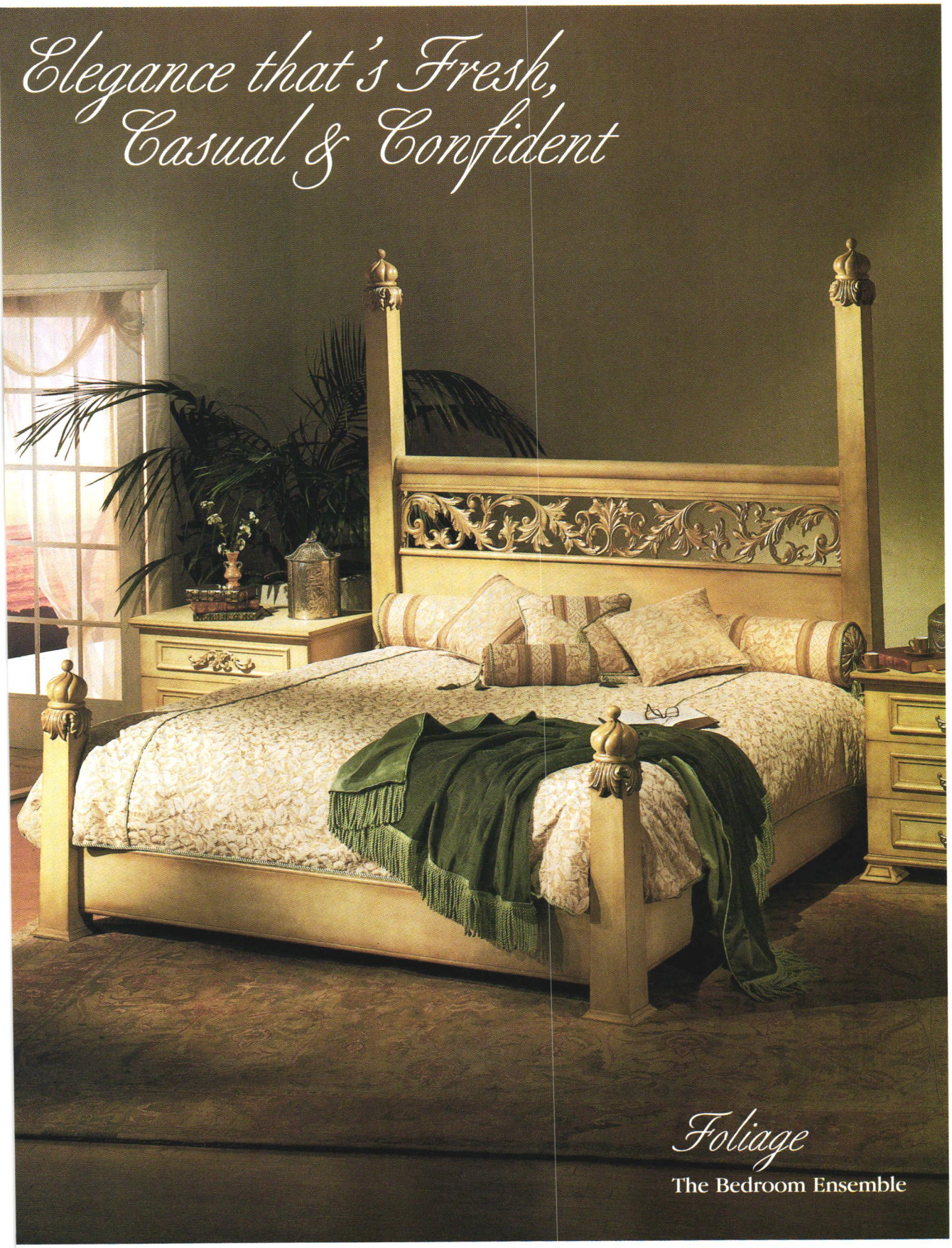
dusty blue, rose, beige, and moss that would len an air of propriety to almost any room.

THE HORCHOW COLLECTION PO Bo 620048, Dallas, TX 75262, 800-456-700 Though the catalogue describes these needle point Aubussons as "so subtly shaded, they'v been likened to fine paintings," there is nothin restrained about the vibrant titians, apricots, an rusts in Horchow's rug, which is handmade i China. Ranging in price from $580 for a 4' by 6' t $2,600 for the 9' by 12', these nicely finished ruc won't fade into the woodwork. And if my exper ence is any indication, you won't have to wait lor to see for yourself: my rug arrived in just five day

BALLARD DESIGNS 1670 DeFoor Ave NW, Atlanta, GA 30318, http://www.ballar designs.com, 800-367-2775 This catalogu offers an invaluable service: if you're considerir one of its rugs, whose "pattern and palette rep cate antique Aubusson tapestries," Ballard will ser you a free four-inch-square swatch so you can se the colors before ordering. Since the rose tapest rugs, which range from $345 for a 3'9" by 5'9" $1,195 for a 9'9" by 7'9", look exquisitely faded in th catalogue, the swatch was an eye-opener, for it w mostly murky green. I bet that the swatch's sca was distorting my perception and that the colo would look better in a larger format, but they didn As one colleague said, "It looks like somethi you'd find in a sad bed-and-breakfast in Englan

SPIEGEL PO Box 182555, Columbus, C 43218, http://www.Spiegel.com, 800-34 4500 There are many fine household items wor buying from this legendary company, but an imit tion Aubusson rug is not among them. Of cours with such low prices–the 3'6" by 5'6" goes f $159.90 and the 5'6" by 8'6" is $349.90–you ca expect a lot. What you can expect is a colorful r that doesn't evoke the past as much as a final pr ect in an adult-education crafts class. Returni an item from the catalogue is convenient: you c call a special number to get Spiegel to pick up m chandise from your home or office for a small f

RUE DE FRANCE 78 Thames Stre Newport, RI 02840, 800-777-0998 This ca logue is filled with tasteful country-French m chandise. Its fauxbussons ($189 for a 3'6" by 5 and $439 for a 5'3" by 8'3") are supposed to "ble with today's look of both antique and modern." I m never know. Five weeks after ordering a rug a receiving two nice letters telling me the rug wo be shipped "shortly," I was still waiting for it.



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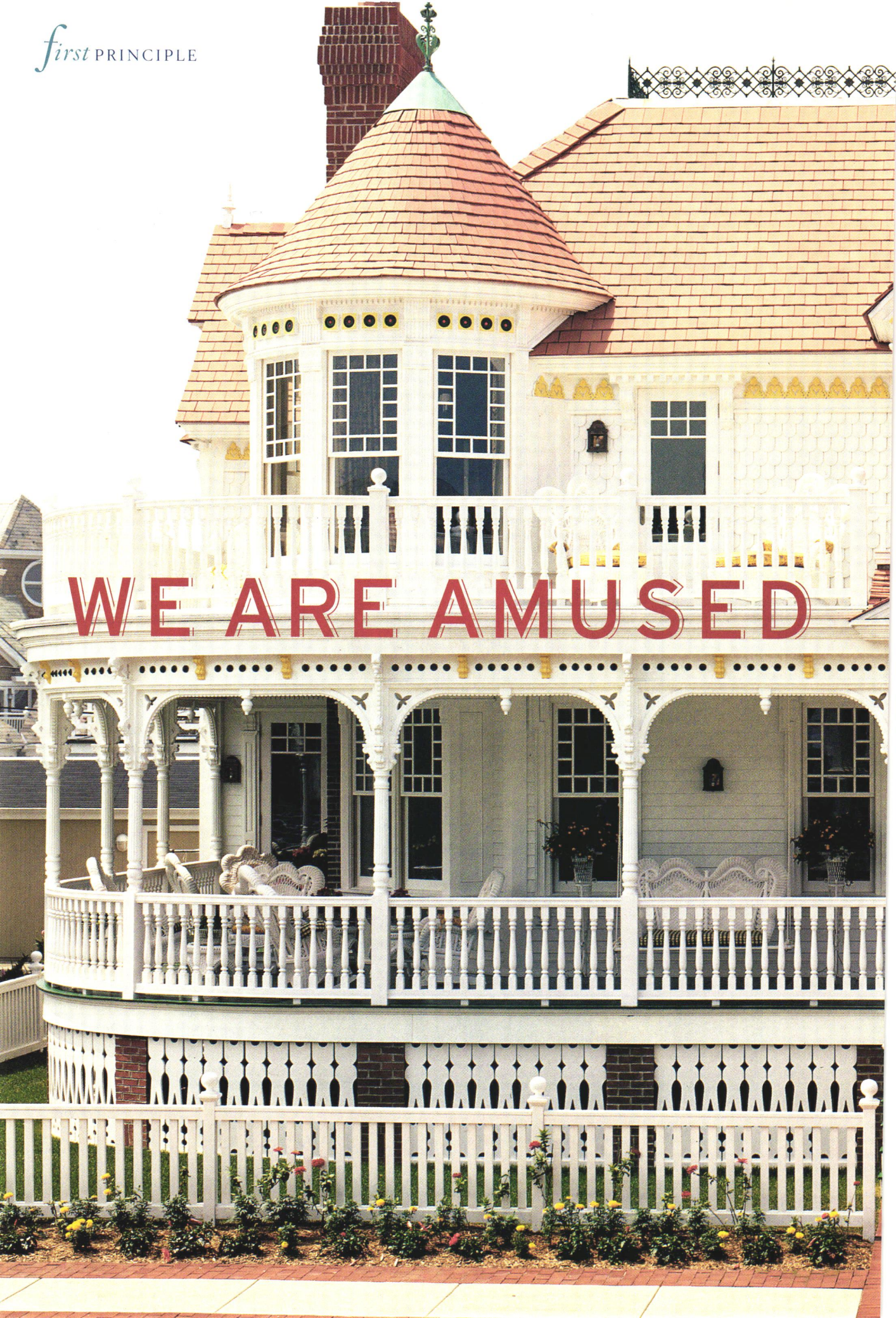
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House & Garden

first PRINCIPLE

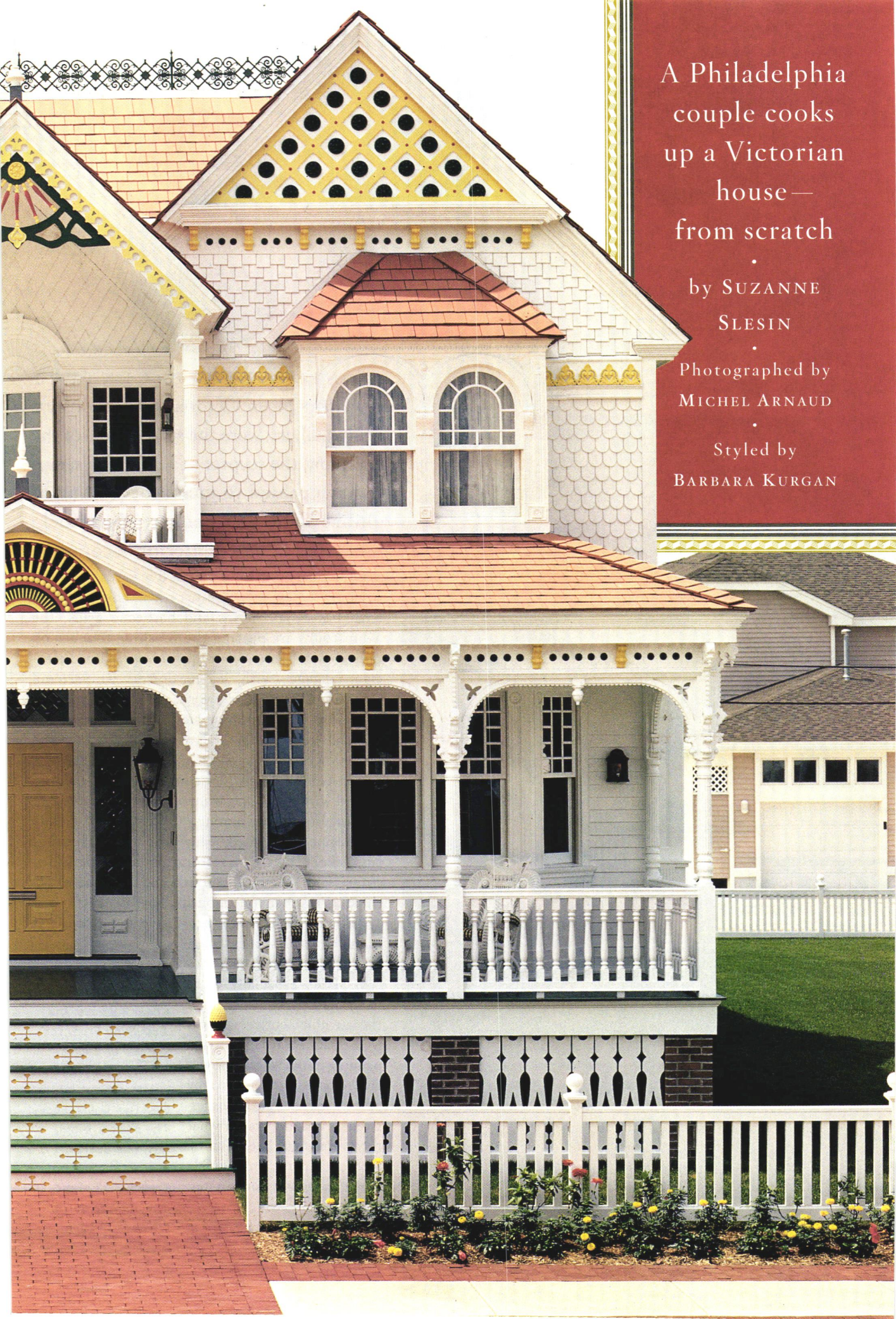
VICTORIANA REDUX

Good-bye, monumental draperies. Farewell, antimacassars. Judie and Bennett Weinstock have forged a lighter, cheerier Victorian style. Walls are spanking white, windows are mostly unadorned, furniture is upholstered with exuberant plaids or audacious florals. Special attention has been paid to the design of woodwork, moldings, and coffered ceilings. And wait till you see (or not) the switch plates and televisions.





WE ARE AMUSED



A Philadelphia couple cooks up a Victorian house—from scratch

by Suzanne Slesin

Photographed by Michel Arnaud

Styled by Barbara Kurgan







IN NINETEENTH-CENTURY England, Queen Victoria and her consort, Prince Albert, were the style setters of the day. Now, the scepter of Victoriana seems to have passed to unabashedly Anglophiliac Judie and Bennett Weinstock, Philadelphia-based interior decorators.

On a quarter acre of land a few yards from the ocean in a New Jersey resort town, cheek by jowl with basketball hoops and barbecue grills, the Weinstocks are putting the finishing touches on their dream house. Their fanciful, sprawling Victorian cottage—with wicker-dotted wraparound porches, crisp white fretwork, and a shiny red-tiled roof—has been stopping traffic. Gawkers pass by the giant version of a candy-colored dollhouse very, very slowly, trying to get a glimpse through the lemon-yellow front door or the ruby-colored leaded windows. One woman came day after day, looking up and exclaiming, "Oh, my God!" Finally she stopped and asked, "How long did this restoration take?" It wasn't a restoration at all, the Weinstocks said. "We broke ground and built the whole thing in less than nine months," says Bennett.

Had they been slavishly restoring an old house, it might have taken them longer. The excesses of the Victorian style—especially as it made its way to America in the late nineteenth century—were the direct result of an expanding middle class that was able to travel and, more to the point, acquire. But that excessiveness was not exactly what the Weinstocks had in mind. Not for them the irresponsible use of columns, vaults, arches, and stained glass; the seemingly incongruous Egyptian,

An American tole chandelier hangs in the foyer, above left. Edgar Tolson's *The Expulsion From the Garden of Eden* stands on a 1920s rustic cabinet by the Rev. Ben Davis, above. The powder room, left, was designed around a 19th-century French sink stand. The antique mirror frame is English.

In the living room, Justin McCarthy's *Safari* hangs above a custom-made sofa with a Christopher Hyland woven-cotton fabric. The throw pillows were made from an 1895 needlework quilt. A bamboo window seat has mini-tufted upholstery.







The fanciful kitchen, above, has wall and counter tiles in a quilt design; La Cornue stove is from France. Napoleonic wicker chairs from the 1830s, left, and 19th-century majolica plates and Staffordshire jugs are in the breakfast area. The French table is bamboo with a straw top. In the family room, paintings by Howard Finster, left, and Mose Tolliver and chairs covered in Potomac Linen Check fabric by Brunschwig & Fils flank an American painted kas. Wood animals are part of an 18th-century Noah's ark.



"VICTORIAN IS WHIMSICAL AND ROMANTIC AND DECORATIVE," SAYS JUDIE. "IT HAS A KIND OF TEMPERED EXCESS," ADDS BENNETT

enetian, Oriental, and classical Greek otifs that came together in an apoth-sis of eclecticism; the tidal wave of ssocks, ottomans, three-seat confi-ntes, antimacassars, massive velvet aperies with heavy fringe and tassels, d patterned surfaces run amok.

"Victorian is also whimsical and ro-antic and decorative," says Judie. "It s a kind of tempered excess," adds nnett. By injecting a lighter palette, imaginative choice of artwork, and a eative use of decorative techniques into the moral rigidity and ponderousness of the Victorian middle-class style, the Weinstocks have brought their own brand of eccentricity and detailing to it. "In the Victorian era, people were not afraid to surround themselves with beautiful objects," continues Judie. "It's a very aesthetic period, with a great deal of attention to detail," says Bennett. "I think the Victorians had a romance with color and fabrics."

So do the Weinstocks, especially when it comes to coordinating fabrics and working with talented artisans. They have thought of everything: the meticulous detailing of the exterior architectural elements, made of wood and Fypon, a polymer that will resist corrosion from salt spray and aging; covering tissue boxes and wastebaskets in fabrics that coordinate with the color schemes of the rooms; and playing off American quilt patterns in paint, glass, and tile.

"The house is called the Quilted Cottage," Bennett explains, "because my





wife and I have long had a love affair with quilts. So
seemed appropriate to focus our attention on th
color, pattern, and fantasy of quilting." But the Wei
stocks don't do things by halves. Their collection
rare doll-sized quilts (now displayed in the secon
floor hallway) was an inspiration for the leitmotif th
has been imaginatively and obsessively carried through
out the house—as complex stencil designs on oa
floors, as color ideas for custom-woven rugs, and
leaded- and stained-glass windowpanes.

The Weinstocks, who grew up blocks away from eac
other in Philadelphia, met as college students, on a *bâtea*
mouche in Paris (they got married five years later). The
relish their perfectionism as well as the deft manner
which they have merged their affection for Victoria
ornamentation with the necessities of the modern world. At the Weinstocks' cottage, switch plates and air-conditioning ducts ("a fact of life," says Judie, "but it's not necessary to focus on them") are painted to blend in, virtually invisibly, with tile and wallpaper patterns, and televisions are hidden ("an absolute must," says Judie) in boldly painted Early American cabinets.

A 19th-century painted French Canadian cabinet, left, sta on the second-floor landing. *The Owl*, by William Hawkins, and *The Lady Marine*, by Serl, hang in the stai The foyer has a burro sculpture by Felipe B Archuleta and vintag French enamel percol tors in a set of Regen grocer's shelves. All carpets in the house are by Stark.

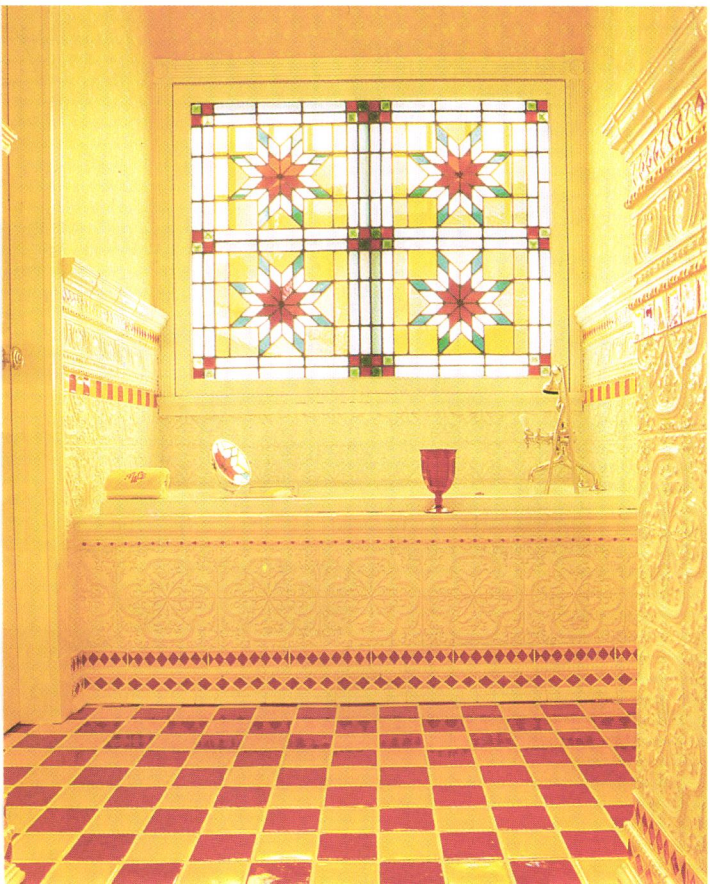
Old-fashioned-looking bathroom fixtures have been nickel-plated so they won't deteriorate in the salty air. The antique terra-cotta floors in the kitchen are fr France. The toilet seats are of polished mahogany, as the old days. Steps, stoops, porches, and fretwork a adorned with lacy cutouts, and pineapple finials top newel posts. Who had the time or impetus to make these decisions? "We did," say the Weinstocks in unis "We thought up every detail. We looked at some of t old Victorian houses in Cape May for ideas." They a checked out several "painted ladies" in San Francisco.

Although both Weinstocks grew up with parents w were collectors, decorating and the shopping that g along with it was a hobby until Bennett, a lawyer, ha midlife crisis in his late thirties. That was eighteen ye ago. "My wife encouraged me to do what I had alw wanted," he says, "so I put away the law shingle a picked up the chintz."

Working together, the Weinstocks are busy decor ing for clients who favor the couple's inimitable Engl style, a look that is particularly well suited to the wo paneled libraries of the city apartments, country hous and university clubs in which they specialize. But in th New Jersey home, the Weinstocks were more eclec having in the last few years developed a fascination w the work of American self-taught and Outsider arti "We took our interest in folk art and quilts a step furth says Judie, "by introducing the work of nineteenth- a







twentieth-century self-taught artists into this kind of environment."

Judie professes that she and her husband have gotten "the whimsical part out of our systems" and that they are now "going to relax and enjoy the house." But most visitors doubt that they will be able to stop repositioning furniture, moving majolica, or realigning the pairs of carved animals in an eighteenth-century ark bought in honor of their new grandson, Noah, and actually put their feet up and delight in what they have created. "We do things that people think are silly," says Bennett, who has tea every afternoon and lights candles in the evening. "We take the time to do the gracious things," adds Judie. At dinner, round lace doilies with little bead weights cover the tops of the pressed-glass wine goblets. The doilies, says Judie, "are usually used when dining outside to keep bugs out, and when you want to drink from the glass, you take them off and use them as coasters."

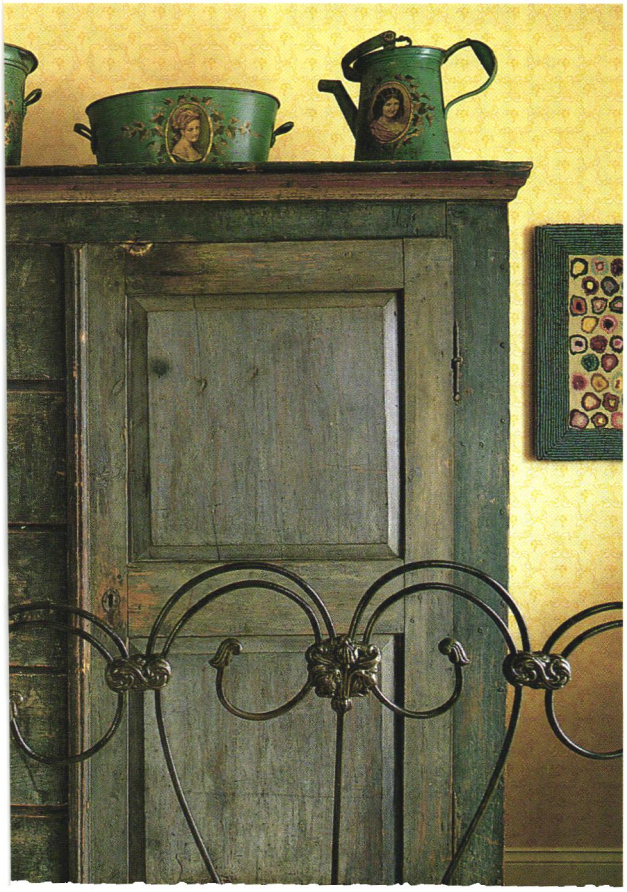
God Save the Queen.

Clockwise from t
left: The master
room is furnishe
faux bamboo pie
The upholstered
is covered in Ker
by Scalamandré.
salon set, includi
settee with a cut
back, is in the al
In another bedro
a rustic mirror h
above an antique
dresser. Tiles de
cats are a frieze
grandchild's bath
A French tole va
set is atop an Er
jam cupboard. R
and yellow tiles
vide the theme i
master bath. So
see back of book





THE WEINSTOCKS RELISH THE MANNER IN WHICH THEY MERGED THEIR AFFECTION FOR VICTORIAN ORNAMENTATION WITH MODERN NECESSITIES





Stick to Your Quilting



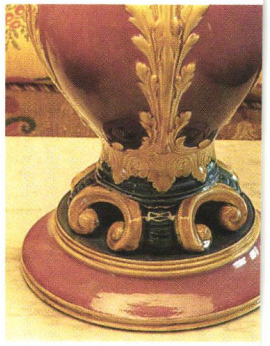
The Weinstocks thought that the Quilted Cottage not only had to be filled with their collectibles but that every handcrafted detail had to be perfectly executed. They hired artists and artisans to carry out their ideas: Meg Shay's stenciled Album quilt floor in the dining room achieves the most subtle color gradations. The banister, page 161, with its barley twist, rope, and spiral flute spindles, is one of Victoria's many secrets that have come to light.



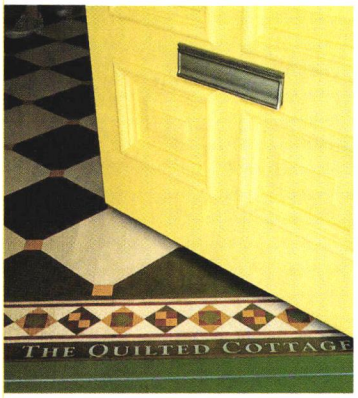
^ **TEA FOR TWO** Work out of a Victorian brown in Philadelphia, husband-wife design team Bennett Judie Weinstock have bee business for 18 years.

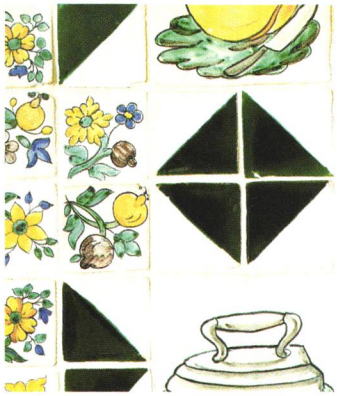




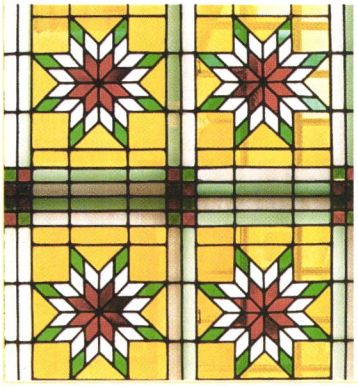


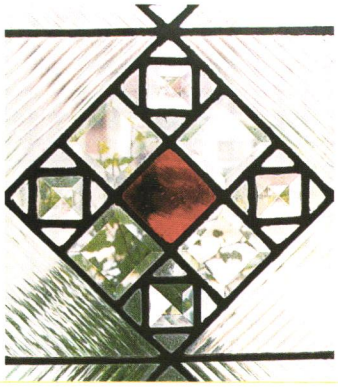
^ **MAGIC LAMP** Exper antiques restorer Elaine V Parys applied 60 coats of trial lacquer to match a w base to a majolica vase th been made into a lamp.



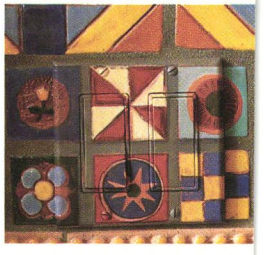






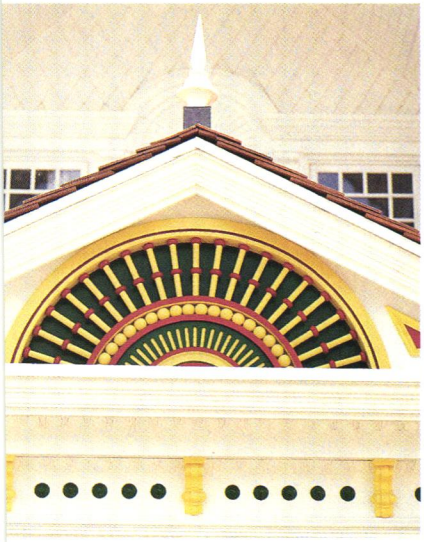


< **QUILT CRAZY** Most of the rooms in the Quilted Cottage were designed around quilt patterns interpreted in stencil, tile, paint, and glass. Clockwise from top: for the dining-room floor, Meg Shay created a spectacular design based on a Baltimore Album quilt. The wood floor is composed of 180 squares in 12 different patterns made from 80 separate stencils that Shay drew and cut by hand. In the kitchen, brightly colored Spanish ceramic tiles have been laid out on the wall in an inventive quilt geometry. The stained glass throughout the house was made by Willet Stained Glass Studios, Inc., in Philadelphia. Jeweled- and leaded-glass panels in an Ohio Star pattern frame the front door. In the master bathroom, the window design is based on a Lone Star pattern. The floor in the entry was painted with the name of the house.



^ **FOOL THE EYE** The Weinstocks feel that ligh switches and air vents, although indispensable, not particularly attracti So they hired decorative painter Meg Shay to dis guise them to blend in w the tile and wallpaper.

INGERBREAD COTTAGE Every bit ictorian ornamentation on the house drawn in advance by Victor Pisani, a gner, which helped speed the construc- Almost all of the elements were made ypon, a polymer product that looks and like wood but can withstand the shore's n, salty air. The pineapple finial, far , is a universal sign of welcome.

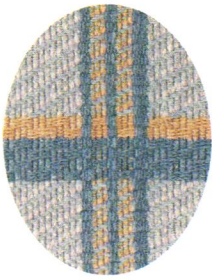


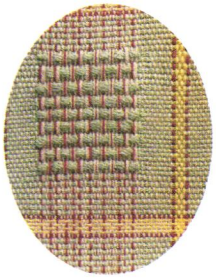


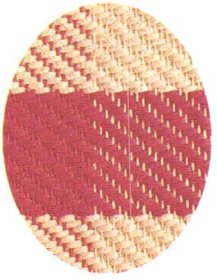












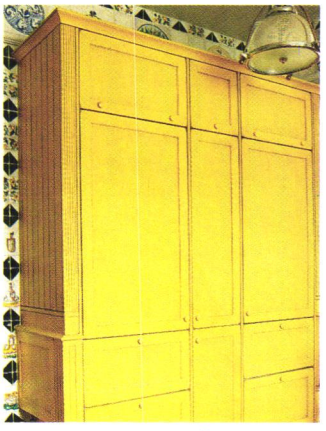
< RUGGED The rug patterns throughout the house coordinate with the quilt designs. While the patterns are standard, the colors are custom. The Weinstocks chose a cotton-and-linen weave for its suitability for a beach cottage, but the rugs can also be made of wool or chenille. They are hand-loomed in Guatemala and available through designers and architects from Stark.



< TUFT STUFF Very few people today do the authentic French mini-tufting typical of the Victorian era—shown here on a Gothic-style bamboo chair—maybe because it takes more than 30 hours to do the work on such a piece. A. Cocco & Son, Inc., a Philadelphia company specializing in old-world reupholstery and antiques restoration, did the work by hand, with fabric from Christopher Hyland.



< PERFECT PAPER The personalized stationery and custom-designed paper napkins were made by Details, in Philadelphia. On each, a line drawing of the house was carefully reproduced.

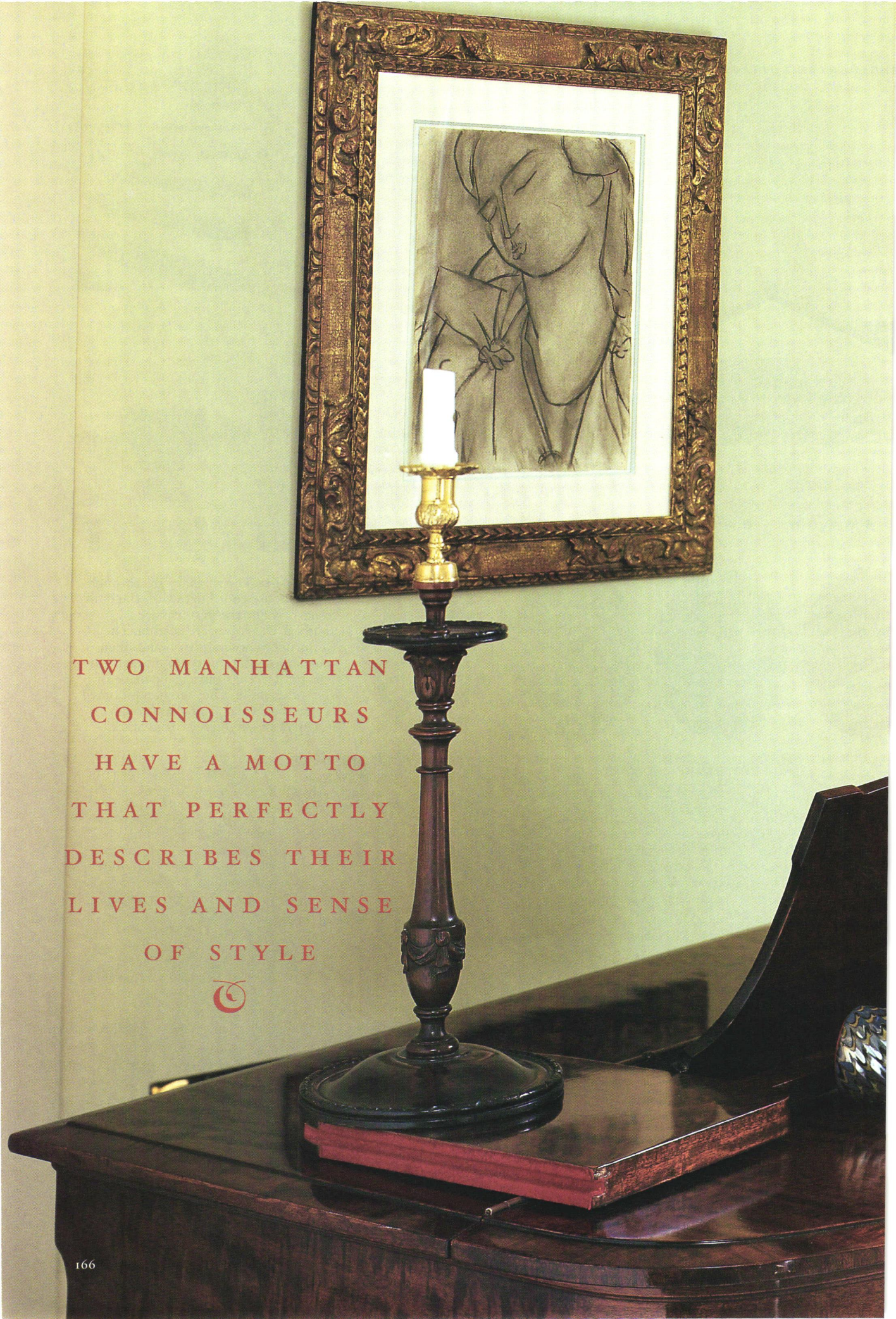


^ HIDE & SEEK Joanne Hudson Associates in Philadelphia designed the stylishly old-fashioned kitchen, complete with yellow, blue, and white tiles. Although the latest model Sub-Zero refrigerator and freezer were chosen, they were cleverly concealed behind patinated yellow custom cabinetry from Wm. Ohs. A convenient pantry separates the two units. All match the glass-fronted cabinets in the kitchen.

V PORCH WICKER For the wide, rounded porches, the Weinstocks chose reproductions of traditional Victorian styles in wicker. Rocking chairs, gliders, and a two-person swing, all sprayed with automobile paint and topped with marine spar, a polyurethane most often used to protect boats, were made by Michael Carlson, of Classic Heirlooms, a company in San Diego. Sources, see back of book.

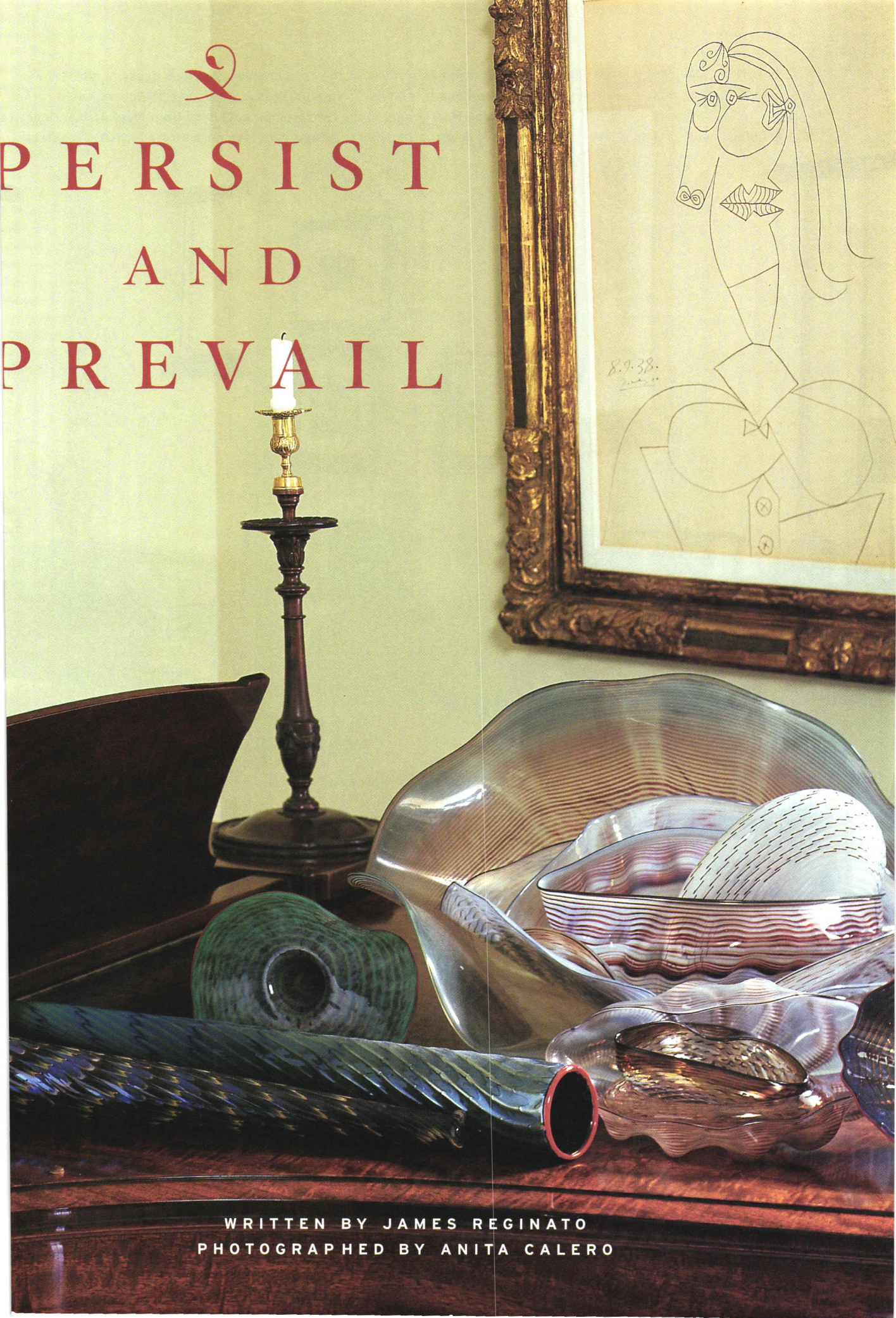


STATIONERY BY DAVIES & STARR



TWO MANHATTAN CONNOISSEURS HAVE A MOTTO THAT PERFECTLY DESCRIBES THEIR LIVES AND SENSE OF STYLE

PERSIST AND PREVAIL



WRITTEN BY JAMES REGINATO
PHOTOGRAPHED BY ANITA CALERO



A reverence for beautifully made objects runs through every room. In the entrance hall, previous pages, a 1910 Steinway is graced by Dale Chihuly's sea form glass and drawings by Matisse, left, and Picasso. This page: A Robert Adam carpet unites a settee formerly owned by William Randolph Hearst and, in the far corner, a Lobi head from West Africa. Opposite top: A Chihuly sconce and a Nevelson sculpture; below, a Degas pastel and Whieldon ceramics adorn the fireplace.



SEVEN SEPARATE SHADES of green have been applied in the entrance hall alone. A museum-quality collection of Georgian furniture cohabits with an equally fine collection of modern, contemporary, and so-called primitive art. Indeed, there is nothing here, down to the soap dishes, that hasn't been carefully scrutinized. So are we to believe the lady of this lofty Park Avenue apartment when she declares, attempting to explain how it all came together: "There isn't a grand design here—it's all really very serendipitous"?

As it happens, the apartment is very much the reflection of its occupants and their happy, somewhat-late-in-life union. When they decided to get married fifteen years ago, they were eminent, even formidable, figures in their fields. They were each leading full lives from their respective apartments, only a few blocks apart. Because she was particularly proud of her place, she thought he should move in with her. But her new spouse knew better. "My husband had a strong conviction that a new life deserves a new forum," she recalls.

After a long search, they finally reached common ground in one of Park Avenue's swellest buildings. But inexplicably, their apartment had been stripped of its architectural details. "Our first task was to restore the classic moldings and pediments that were there when the building was built in 1928," he says.

Although the couple began working with one of the city's leading decorators, they soon decided to go it alone. Thus began the process by which, as she says, "Our own tastes, ideas, and values began to coalesce." Clearly, the apartment bears the stamp of each partner's strong character, as well as being a record of their mutual globe-trotting.

"We travel the world for business and pleasure, and we acquire bits and pieces as we go along," she says. But like many undertakings, this one has run into some unexpected turns. "In the beginning, we thought we would use the things we had. That's not the way it worked out. I had huge collections that transmogrified. As much as I am into green now, I started with collections of Bristol blue. That was my blue era. Now I'm into my green era. I think I'll stay that way."

More exactly, she is fixated on celadon: "It's a color I've always loved in porcelains. And I've always been interested in tracing the history of culture and commerce through porcelain. You can trace the whole thing by looking at porcelain, moving from China, Korea, Japan to England and France."

Once the color scheme was set, the serious business of shopping for furniture began. After some attempts at modesty, the wife makes full disclosure: "We went to the best places on earth. Period." Combing through London's best shops, they found they both preferred Georgian pieces made between 1760 and 1820.

"It's quite a remarkable period for furniture. It's very architectural, strict, graceful, with superb woods burnished and crafted in remarkable ways," she remarks. The era was also, she adds, a good one for personalities, beginning with King George III. "He had great taste. And I know of no other foreign person to whom I owe so much. Without him, we wouldn't be here."

Even while buying from the very best dealers, one still must follow one's basic instincts, she believes. "You educate your eye and you pray. You have to buy from places that guarantee authentic provenance, where everything is vetted. But in the end, how do you know what's good? It's like looking at boys. I've looked at a lot of them and I know what's good. I don't believe in *(continued on page 175)*

"WE WENT TO THE BEST PLACES ON EARTH. PERIOD"







Two wheel-back chairs, opposite, surround a towering Chippendale chest in the living room. In the entrance hall, this page, visitors are greeted by an exceptional pair of consoles by Thomas Hope. Flanked by a pair of Regency lanterns, each table supports a small masterwork of 20th-century sculpture: a Tony Smith, left, and a Joan Miró, right.



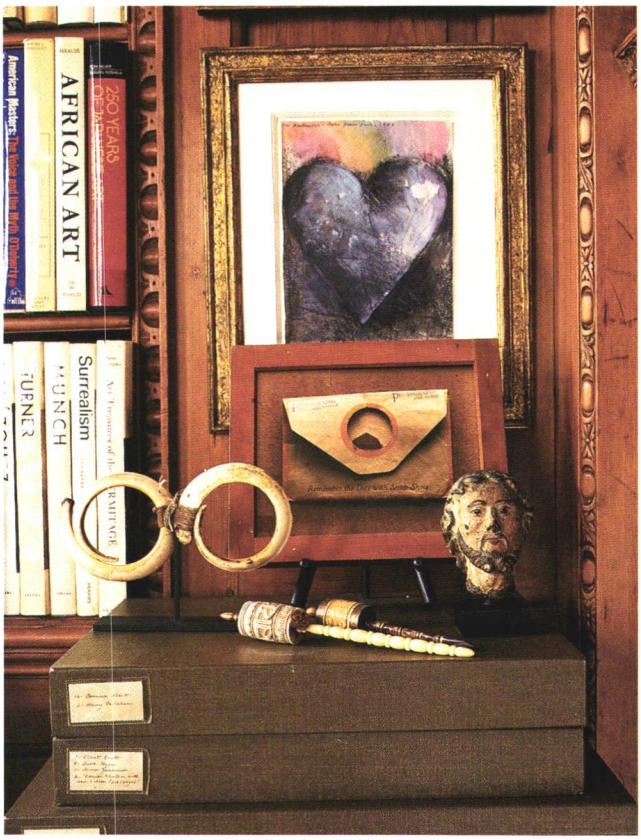
In the library, the Bessarabian carpet makes sense of another diverse array of items: a pair of Regency gilt-and-mahogany chairs covered in suede and a collection of antique snuffboxes. The rooms, opposite, make sense of multiculturalism. Above th library door, top left, one of several rabbits by a contemporary Japanese artist. Around the secretary, a drawing by Roy Lichtenstein, African figures, and Chinese porcelain. Top right: Porcelain decks the mantel in the bedroom. In the dining roor below left, a candlelit 18th-century English chandelier and a Nevelson sculpture make a striking pair. More library icons, below right: Horns from Micronesia, Nepalese bone prayer implements, a Jim Dine watercolor, an Italian Renaissance hea





VE DID NOT WANT TO LIVE IN A MUSEUM PIECE"







Lions guard the hearth in the library, while an Anselm Kiefer painting presides over the mantel. The 19th-century paneling was acquired from a house in England. Opposite, top: Antique needlepoint pillows on a settee in the bedroom; below, the terrace off the dining room provides a calm oasis, with modern and antique sculptures.

ntuition. What's thought of as intuition
s really something else: a reflexive
esponse to an accretion of details."

A number of the couple's items came
rom royal collections, including a pair
of benches in the living room that origi-
ally stood in Windsor Castle. All
eem quite at home on Park Avenue.
The hall chairs in the library have a
nedallion with a Latin motto that
ve've taken as our own," she says. "It's
Persist and Prevail."

The English antiques appear all the
nore interesting against the backdrop
of the couple's superb collection of mod-
rn, contemporary, and tribal art. "We
lidn't want to live in a museum piece,"
he says. "And good is good, no matter
vhat the period. Most often, these
hings live harmoniously together."

While there are several striking sculp-
ures—including a large Louise Nevel-
on in the dining room—the collection
s composed primarily of works on



AND GOOD IS GOOD, NO MATTER WHAT THE ERA"

aper. "We think drawings are the es-
ence of an artist's work, they're an
rtist's most intimate personal expres-
on," she says.

The mix is further enriched by an
ssortment of crafts, notably a large col-
ection of green glass by Seattle-based
lass artist Dale Chihuly, much of
hich the couple commissioned, such
s a pair of sconces in the dining room.
Dale is an old friend," says the lady of
he house. "I first met him years ago
hen I visited his studio at Pilchuck,
utside Seattle, and stayed in a tent in
he rain. It's been thrilling to watch
ow his work has impacted the worlds
f art and craft." While believing firmly
hat art and craft do harmonize, she
ecognizes "occasional dissonance" cre-
ted when the two are combined. "But
hat only lends enchantment," she says.

So is there a grand design here? The
dy explicates: "Design is something
y husband and I are both concerned
ith, yes. We like it a lot. But it's not
ur top priority, it's not an organizing
rinciple. Our house is simply a Bae-
eker to our lives, our travels, our con-
erns. If we like it, it's there."



L.A. Light

B O X

A GLASS-AND-STEEL ICON OF THE '50s IS AS AUTHENTIC INSIDE AS OUT

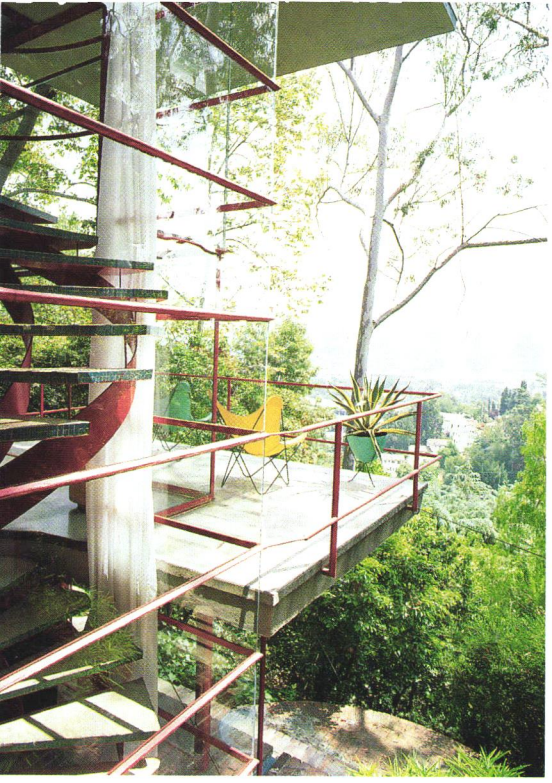
WRITTEN BY WENDY MOONAN

PRODUCED BY BRAD DUNNING





PHOTGRAPHED BY MICHAEL MUNDY



IN 1988, WHEN HE WAS studying law at Yale, Stephen Chin visited Los Angeles with his roommate, an architecture student. "My friend drove me around Silverlake, a neighborhood east of Hollywood that's packed with houses designed in the '30s, '40s, and '50s by Rudolph Schindler, Richard Neutra, John Lautner, and other modernists," recalls Chin, a native of Toronto.

"I remember stopping when we saw this amazing little house that was all glass and steel," he says. "It was an uncompromisingly modern house with no conventional details. It was strong and exuberant, and so well thought out. It had a purity of expression that made me want to live there." He told his roommate, "Someday I want to return to L.A. and live in this house."



Three years ago, when Chin moved to L.A. to work for an independent film company, he told his realtor about the house on Silver Ridge Avenue. It was not for sale then, but when it came on the market two years ago, he grabbed it. Now Chin is a member of a group of artists, musicians, and filmmakers who laughingly call themselves RASH (Residents of Architecturally Significant Houses) and meet monthly over cocktails to discuss design. On weekends, he combs flea markets for '50s furniture and tableware.

Like many hilltop houses in L.A., Chin's is all but invisible from the street. Seen from below, however, the dramatic façade that spills down the 45-degree slope looks like a three-story light box. About 1,200 square feet, the 30-foot-wide house is wedged between eucalyptus trees. It has a stepped foundation and three cantilevered cement slabs (one is the roof). The glass walls embrace dramatic views of Mount Washington.

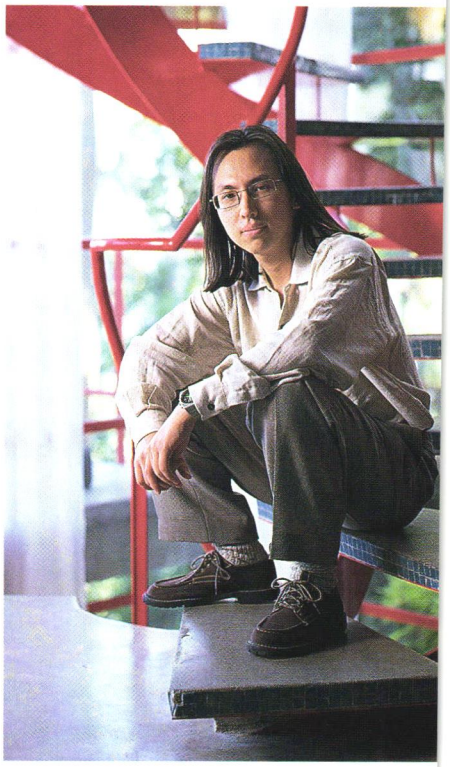
You enter this upside-down house on its top floor, which has the bedroom and bath. A spiral staircase leads to the second level, with the living room, kitchen, and terrace, then down to a studio. The open plan has few interior walls or doors. "It's a house for an exhibitionist," jokes Chin.

Although it looks new, the meticulously restored house was built forty years ago as his home and studio by a little-known architect, Allyn E. Morris, who is now seventy-four. A fifth-generation Californian—a rare species—Morris was born in San Francisco and fought in World War II. He earned a degree in engineering at Stanford, where he was a star quarterback, and studied architecture at Berkeley, but quit before graduation. "They were still teaching Beaux Arts architecture," he says. "I'm violently opposed to returning to the past." He moved to L.A. and worked with various architects, including John Lloyd Wright, Frank's son. In 1956, Morr went out on his own.

"After the war, I felt a strong driv to say something to our people i America. There was tremendous move ment toward modern forms in danc theater, and jazz. My intention was t create an American architectur based on technology, modern think ing and standards."

Morris may not have founded a ne school, but he calls his Silver Ridg studio "my learning house" because h

The red spiral staircase—which connect three levels—cement floors, and aqua-marine glass tiles in the 1956 house a all original. Owner Stephen Chin, belov scours flea markets and antique shops f such items as the George Nelson lamp and the Saarinen table, right.



used it to explore "modern thinkin The first thing one notices about th house is its transparency. "In Californ we enjoy communication with natu and glass is our favorite material," Mo ris says. He devised a way to make wa disappear so there's "no separation b tween the inside and outside" installing sliding glass doors on th sides. He rigged lead-weight counterb ances to a bicycle-chain sprocket so t doors would move vertically. A child c





"There's so much love, you see it in the details," says Chin. Every third course of brick is laid to jut out and create shadows. Materials needing protection—steel beams, kitchen cabinets—are sheathed in primary colors. The bed is raised so it's easier to make. Sources, see back of book.

lift them. Morris also clearly articulated what is structural and what is not. All brick piers, steel beams, and columns are visible. A partition between the sleeping area and dressing room is not allowed to touch the ceiling, which shows it isn't a wall and doesn't support anything.

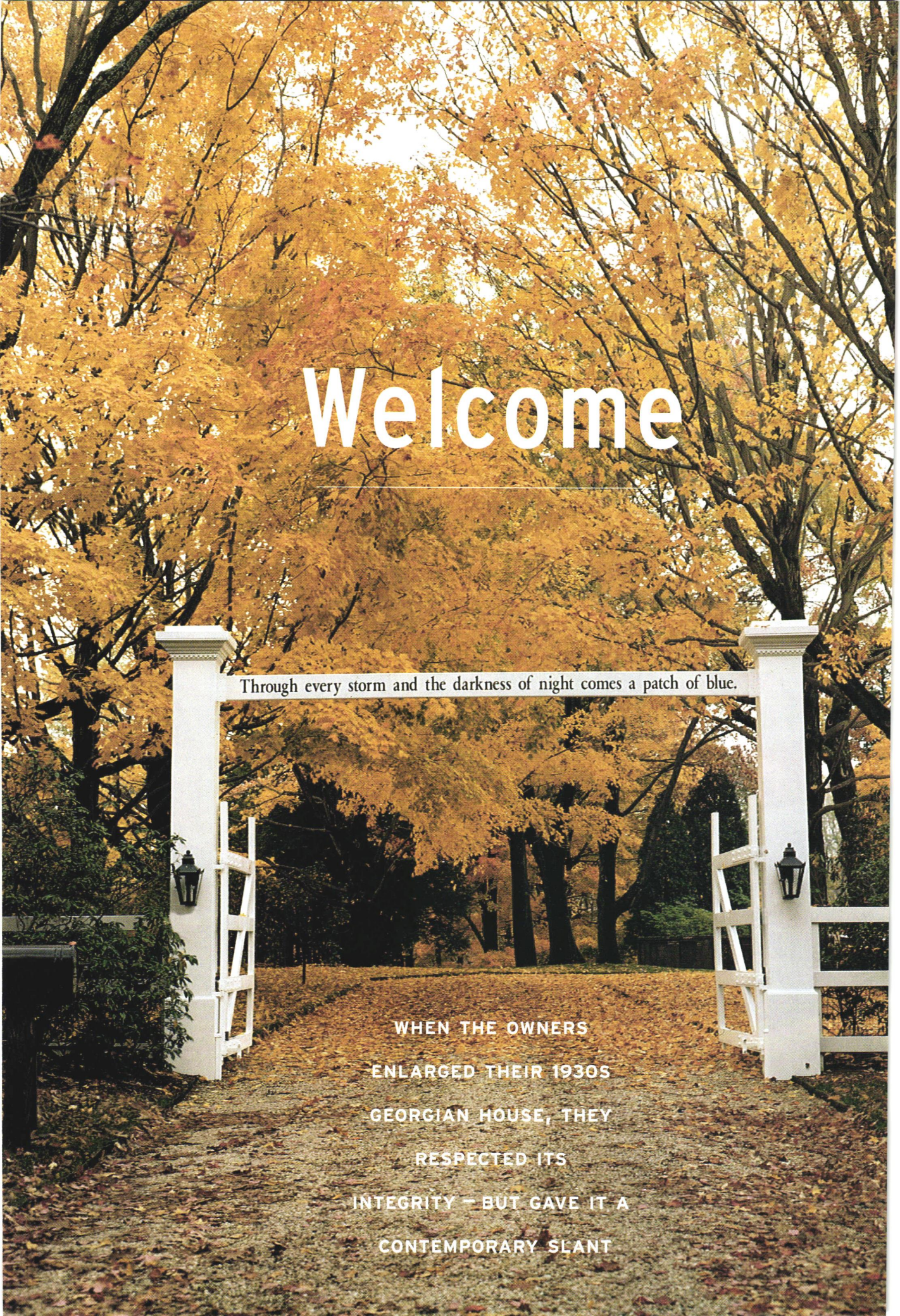
Compositional unity is achieved through the use of a module, in this case, a multiple of two feet by four feet. "The module is of major architectural significance to me," Morris says. "Once you establish a module, each line must be drawn according to it. It gives us a rhythm. Like the beat in good jazz, it holds the whole thing together." This is apparent in the two-foot spacing of the horizontal mullions in the windows (with Wrightian mitered corners) and the regular courses of brick. "A building must have integrity, so you must put things together in a strict, disciplined manner," he says.

The materials are simple and, when possible, left unadorned. The cement is natural. "If you camouflage materials with veneer or paint, it's a form of hypocrisy," he says. When some kind of protective coating is called for, Morris goes first to primary colors ("They are direct, childlike, and don't confuse the issue"). The kitchen cabinets are covered with blue Formica, the steel is bright red. "Each material has its own identity. I keep the same color for the same material throughout, so people don't get surprised as they move from floor to floor."

The building is also adapted to the climate. "The overhangs are designed to cut out the objectionable sun, the summer sun, but to let in the welcome sun, the winter sun," Morris says. Originally, there were no blinds on the eastern façade. "We rose with the dawn. When the sun came up, I was up." Rainwater drains through what Morris calls his "waterfall," a vertical indoor trough that goes from the roof to the bottom level. "It was very romantic—except in a thunderstorm, when it was so noisy it felt like being under the Bridalveil falls at Yosemite."

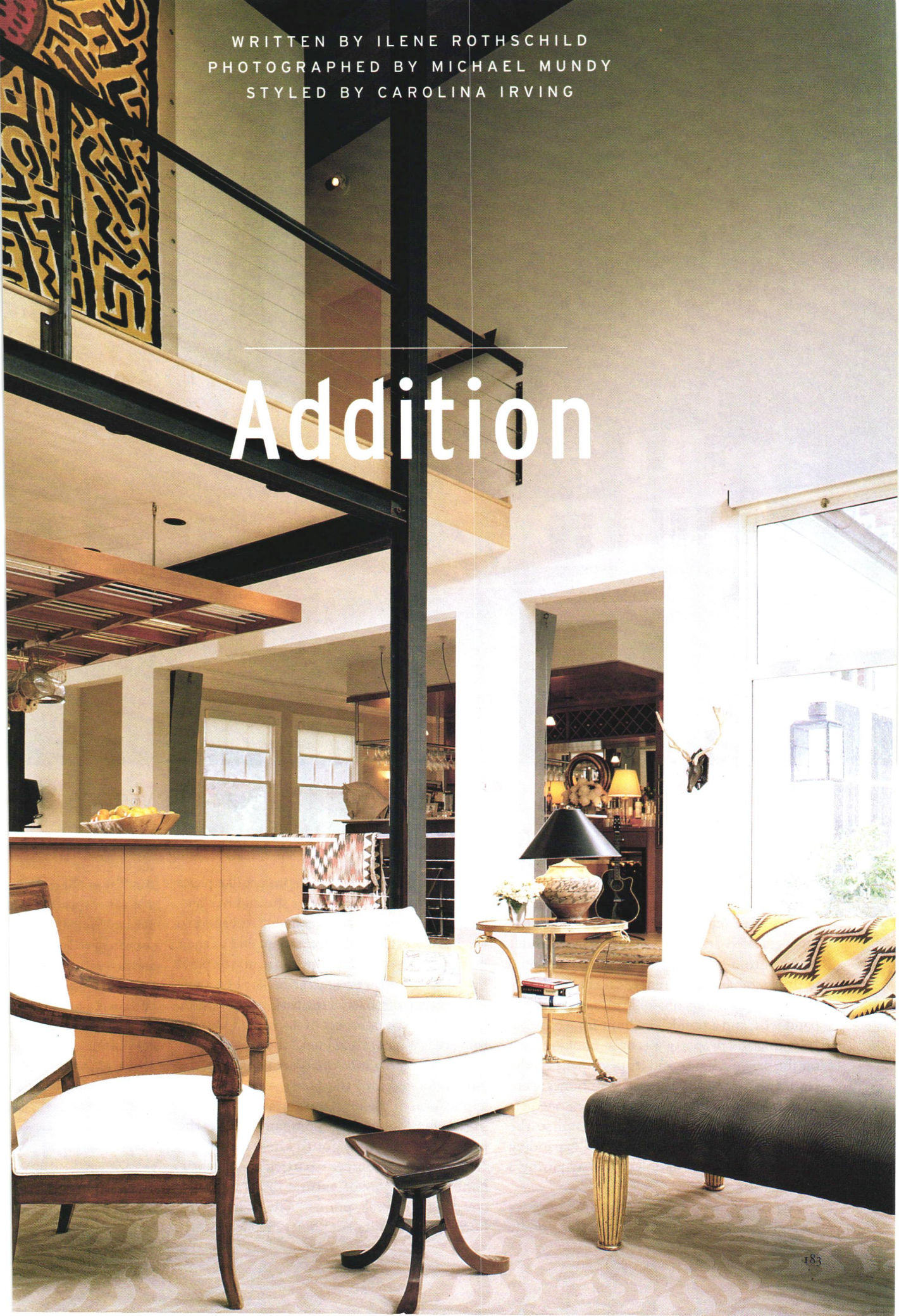
Today, Morris lives and works in Oakhurst, California, near Yosemite. Until recently, he had no idea his old house had become a local icon of mid-century Modernism, a favorite of no less an architect than England's Sir Norman Foster. But he was glad to learn Chin finds it a happy house that "gives you pleasure and a sense of fun all the time." Says Morris, "If a house isn't happy, it's a failure."




Welcome
Through every storm and the darkness of night comes a patch of blue.
WHEN THE OWNERS
ENLARGED THEIR 1930S
GEORGIAN HOUSE, THEY
RESPECTED ITS
INTEGRITY — BUT GAVE IT A
CONTEMPORARY SLANT

WRITTEN BY ILENE ROTHSCHILD
PHOTOGRAPHED BY MICHAEL MUNDY
STYLED BY CAROLINA IRVING

Addition





The owners picked their architects just the way they once pick canvas by then-unknown painter Jean-Michel Basquiat: intuiti

When she first drove up the winding country lane with the real-estate agent and glimpsed the 1930s brick Georgian house at the end of the long, graveled driveway, the prospective owner broke into a grin. The house, neatly aligned with its stables, sat serenely on the land, surrounded by generations-old trees, stone walls, paddocks, and a pond. The hunt for a pastoral New England property was over. Looking back on the original house and its placement on the land, the owner recalls that "the bones were superb." But no house converts from one lifestyle to another without change, and so the farm took on a new configuration, expanding by four thousand square feet and acquiring a glass-and-steel barn.

The owner, who has reworked nine houses and apartments in half a dozen states, fondly turns over the details of each project like pages in a family album. Even after she and her husband, a prominent businessman, returned to the East Coast, and she foresaw an end to their nomadic corporate life, she chose not to build but to alter another ready-made. For her, a raw piece of land often lacks the patina of tradition. "I like the spiritual aspect of starting with something that is older than I am," she says.

Before leaping into the blueprint stage, the couple moved into the house—an ingenious application of the husband's strategy for turning around an ailing company. Over the period of a year they got to know the house, respecting its resources—particularly the brilliant shadow play of natural light—and discovering its weak points. The soul of the horse farm was its simplicity. The modestly

Wisdom at the gate, and wit within. Previou pages: a Keith Haring canvas overlooks the barn's seating area, French Empire chair, antique English stool, and Odegard rug. The convex-roofed barn, above, slices through the façade of the newl configured house. The open kitchen, above left, allows the owner to cook while visiting with her guests. The former kitchen, right, is now a bar.



›roportioned rooms, with nine-foot ceilings, were hardly in the ;rand manner. Yet just beyond the threshold in the front hall, a ıeoclassic staircase dramatically curved its way up to the sec-›nd floor. It set a precedent: one could be playfully eclectic ⁄ith the interiors.

What the house really needed was to open up, to breathe. As omeone who loves to cook and refuses to be sequestered, the ›wner wanted a kitchen that flowed into an eating and sitting rea—a flexible plan that would work equally well for large or ıtimate gatherings. Upstairs, the couple faced a problem no die-ard nesters could tolerate: a serious lack of closets in the small ıaster bedroom. A new bedroom wing that would convert the xisting bedroom into an open dressing and bath area was the bvious solution.

With such concrete ideas and other, more amorphous ones 'If this is a farm, why not splice on a barn?"), the owner began tour of architects' offices. Early in the search, art collector ·iends from Dallas—"perfectionists with superb taste" as she escribes them—suggested Daniel Allen and Stephen Kill-oyne, who had remodeled the friends' New York pied-à-·erre. Impressed on the first visit by the firm's strong sense of esign, she continued to meet with them for seven months





while "doing her homework" by talking to a list of Pritzker laureates.

Killcoyne thinks his firm made the final cut because "we were willing to listen and let the owner's vision come through." From the couple's point of view, they picked these young architects just the way they had once picked a painting by then-unknown Jean-Michel Basquiat: intuitively.

Though the architectural elements of the original house had been cobbled together over the years (the stables and kitchen were added in the '50s and the pool later), there was nothing random about the linear grid of the property. Working within its context, Allen and Killcoyne placed a seamless red-brick bedroom-and-library addition at the south end and balanced it on the north end with a clapboard pantry, mudroom, and garages. But they dashed tradition when it came to the 24 foot by 55 foot barn, which they framed with slender steel girders, turning double-story windows into transparent walls and anchoring the space with masonry corners built out of cement blocks. Shaped like a shoebox, the hard-edged contemporary slices through the Georgian façade on an east-west axis. To avoid overpowering the older house, Allen and Killcoyne made the barn's convex copper roof level with its slate neighbor. The owner calls the combination of structures an incredible marriage: "One foot in the past, one foot in the future."

The architects, who claim they like "the aesthetics of exposed structures," visualized the elongated barn as an elegant minimalist background. The interior is divided into three areas of equal size, with the open-grill kitchen center stage. Window bays, rising vertically to the wood-surfaced ceiling, track the sun. The café-style eating area is suffused in morning light, while the sitting area enjoys the sunset. Throughout, the light is spectacular.

A loft area above the kitchen, originally intended as an enclosed bedroom, never got beyond the studded stage. When the owner saw the unobstructed views, she brought the exercise machine and treadmill down from the attic and had the loft redesigned as an open gym.

Neutral, natural colors are the unifier in this house of change. The color of the maple flooring in the barn, like that of the carpeting in the hallway, is keyed to the gravel in the driveway, to avoid a jarring transition between house and grounds. Even the Labrador retrievers are chocolate and pale yellow. People and paintings provide the color.







In the entry hall, left, the original Georgian staircase circles a cast-resin chandelier from Sirmos Ltd. In the living room, top, two Baker sofas in silk taffeta and a Louis XIV chair surround a Lee Mindel coffee table. A plush haven, the bedroom, right, sports armchairs wrapped in calfskin and a silk duvet cover. A Jean-Michel Frank table and Mies van der Rohe chairs anchor the dining room, below.

Neutral, natural tones are the unifier in this house of chang
The people and the paintings provide the color









Opposite, clockwise from top left: A Ralph Lauren mannequin guards the Mies van der Rohe chaise, Navajo throw rugs, and Fortuny chandelier in the master dressing room. The cool whites in the guest bedroom offset the dark four-poster bed and antique wicker club chair. In the living room, a detail of a Jean-Michel Basquiat painting; and, beneath Donna Reinsel's steel-and-gut sconces, a Robsjohn-Gibbings bench. Right: The dry streambed and pool. Sources, see back of book.

The owner finds the land spiritually fulfilling, but she doesn't mind giving nature some gentle help. So she hired a team of landscape architects, A. E. Bye and Janis Hall, to give shape to her reverence by subtly manipulating the environment, turning the landscape into a minimalist art form.

The owner explained that she wanted something original and provocative, a scheme that would require very low maintenance and not a lot of fuss. The ingenious solution was a dry "stream" that originates at the walled garden beyond the swimming pool and continues in a three-hundred-foot flow of artfully piled native rocks across the back lawn. The appearance of the streambed changes with the seasons, as it fills with autumn leaves or patches of snow, visible through the window of the barn.

To add interest to the pond in the front meadow, a landscape contractor, Thomas Della Posta, edged it with boulders and created a waterfall. Mature trees and an understory of laurels were planted for screening at the edge of the property. A flowing line of new yews runs from the garden to the front of the house, unifying the landscape and, like the rocks, suggesting constant motion. Great swaths of yellow, purple, and white iris planted beyond the paddocks add spring color to the velvety green lawn.

The owner cares passionately about her home, and is intent on getting every detail right. Her home is about promise and renewal. As friends pull out of the driveway, her words, printed on the back of the gate's transom, encourage them to "Go guided by the beauty of nature and the goodness of the human heart."

Irene Rothschild, *a contributing editor of* House & Garden, *lives in Sharon, Connecticut.*



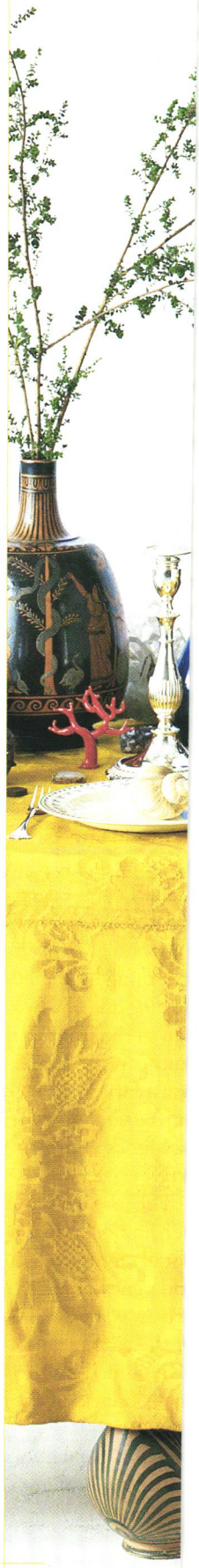


Center of Attention

Hold on to your seats. The table's all set

CENTERPIECES SHOULD BE APPETIZERS FOR THE MIND AND STIMULANTS TO THE IMAGINATION. We are not talking here about the sort of arrangements that spell dinner-party disaster even before you taste the food—the Staffordshire tureen full of hard candies, the collection of blue glass goblets, or the pewter dish piled high with pomegranates. Guests are hungry for something more, a centerpiece that lifts the evening out of the ordinary by celebrating a recently published book, for instance, or a little-known anniversary—Emperor Hadrian's birthday, let's say—or maybe one that evokes a line by the host's favorite poet.

The quality of the conversation at dinner rates as highly as the food, and the best hosts set the table to give their guests something to think and talk about. Memorable conversation pieces have run the taste spectrum from a pagoda-shaped, vermeil birdcage from Tiffany to a cancan girl bursting through a cake. As with food, what man has imagined, man has no doubt made, and so it is with table settings: miniature



PRODUCED BY CAROLINA IRVING
PHOTOGRAPHED BY CHRISTOPHER BAKER
WRITTEN BY VÉRONIQUE VIENNE



"I wanted to make something that Sir William Hamilton and his wife might have done after returning from a day of digging at Pompeii"

JANE STUBBS

Sir William Hamilton was an archaeologist as well as Britain's ambassador to Naples. "Everyone on the Grand Tour would visit the Hamiltons to see what they had unearthed," Jane Stubbs says. "At the end of the 18th century, Naples was the most exciting place, from which so much cultural information was disseminated." Stubbs used Wedgwood plates because Sir William would certainly have shown off china from his own country, and also because he was close to the great potter Josiah Wedgwood.



gardens complete with temples, ponds, and bridges; pastry swans lowered from the ceiling on fluffy silk clouds; a stag made of pastry and filled with red wine so that when pierced by an arrow, wine gushes forth like blood; cardboard sea monsters raised to the table from traps hidden in the floor; the staging of artificial storms to rain down nuts and other confections on delighted diners; maybe even four and twenty blackbirds baked in a pie.

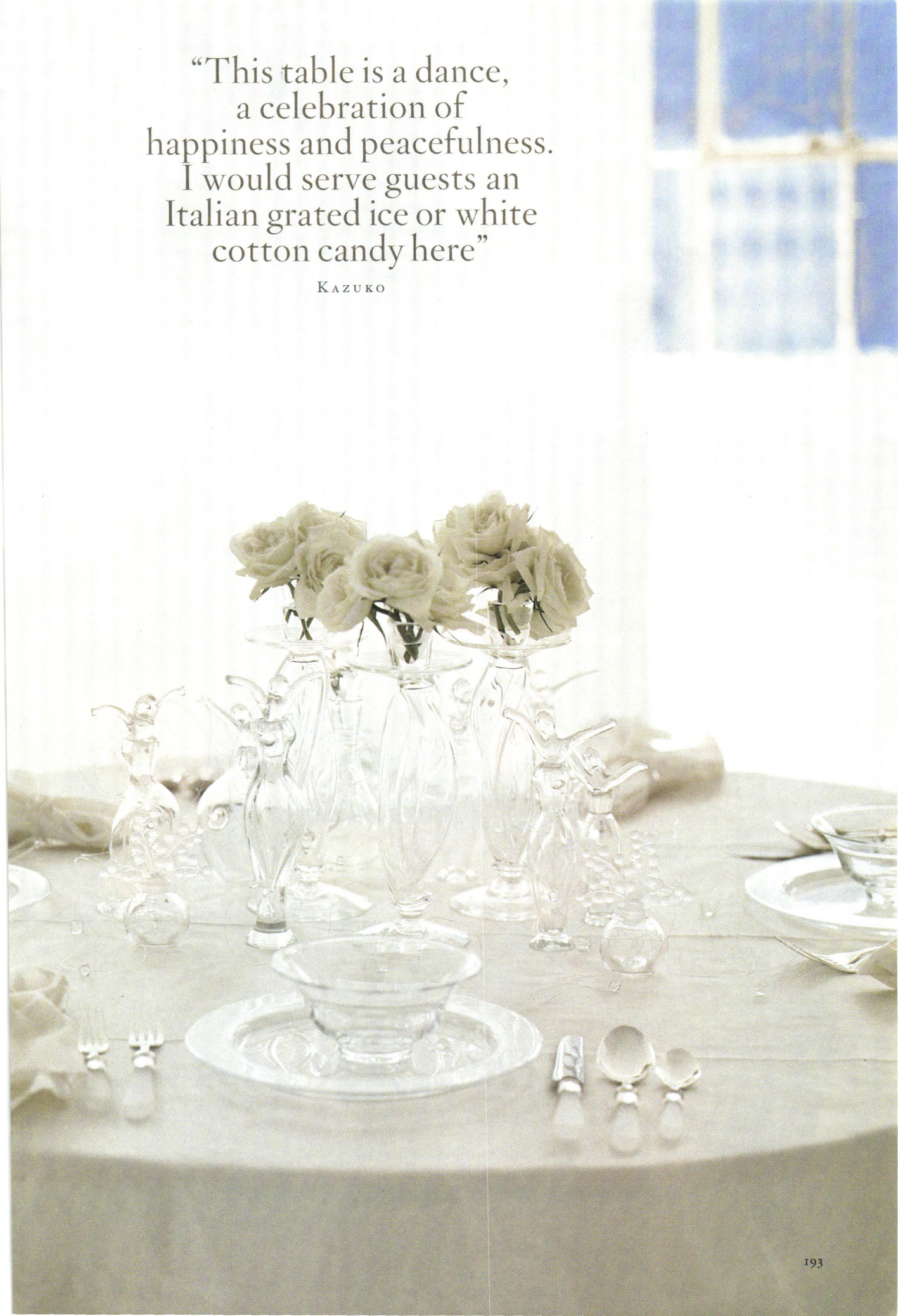
A little legerdemain where a captive audience is concerned never hurt a good party. According to Marco Polo, Kublai Khan entertained him by instructing sorcerers and astrologers to summon the evening's dishes using only their magical powers. Perhaps the explorer's story inspired the creator of "Beauty and the Beast," who devised the ultimate centerpiece: invisible gloved hands that flutter to attend the diner's every wish.

Contemporary centerpieces are well-tempered echoes of a time when revelry was far more serious fun. To entertain his jaded guests, a seventeenth-century host had to

For Ricky Clifton, "Decoration should be an obstacle course or you miss the pleasure of discovery." Inspired by a Japanese tea ceremony, he mixed Persian, Chinese, and Japanese objects, above. "I wanted everything to be white," says Kazuko, "to give a floating feeling. The tablecloth and napkins are silk taffeta. You can mold them like clouds," right.

"This table is a dance,
a celebration of
happiness and peacefulness.
I would serve guests an
Italian grated ice or white
cotton candy here"

KAZUKO





"The most delicious things are votive candles. I also like to toss origami stars across the table. I let them land on everything, even the plates"

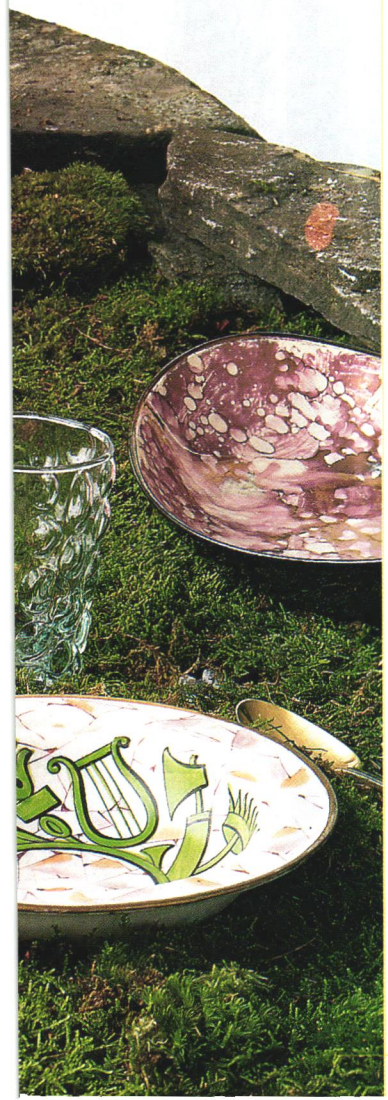
JEFFREY BILHUBER
DECORATOR

"In the country, I pick up various things—a basket with flowers or just some rocks"

SHEILA CAMERA KOTUR
INTERIOR DESIGNER

"Sculpture makes an unusual centerpiece. Recently, I put a bronze Botero head on a table with branches and leaves strewn about it"

THOMAS PHEASANT
INTERIOR DESIGNER



Imagine strolling into the Forum in Rome and sitting down for a picnic. "In the 18th century," says Carolina Irving, "it was fashionable to reproduce in centerpieces the gardens seen through dining-room windows. That inspired me to re-create a fantasy of an outdoor setting inside." You can do something like this at home, she adds, "with a piece of moss and bits of ruins. It's a wonderful alternative to flowers, and it gives you something to play with."

pull out all the stops. Cooks, pastry chefs, and confectioners collaborated with clockmakers, jewelers, and goldsmiths to create theatrical productions. Diminutive marzipan figurines might dance to the sounds of invisible music boxes. Fountains spouted perfume or wine. Mechanical birds sang while perched on gem-encrusted trees.

Centerpieces were Thespian affairs, meant to create a stir. "The world is old," wrote poet Jean de La Fontaine in the mid-1650s. "Nevertheless, like a child, it must be amused." Called the art of "agreeable surprise," dinner theatrics were supposed to instill a mild state of amusement and disbelief in viewers.

Today, good conversation pieces strive for the same effect, and so the best of them usually rely on artifice. Eighteenth-century hosts frowned upon naturalistic flower arrangements as table decorations, and they may have had a point. No matter how beautiful, flowers alone will never get perfect strangers to raise their eyebrows in concert. And such intrigues are the stuff of great colloquies.

Etiquette books always skip this part. They tell you how to set a table for eight—with the centerpiece flanked by four candlesticks—but they don't explain how to stage a surprise attack on your guests' imagination. In fact, the etiquette writers would probably disapprove of the arrangements shown on these pages and find their mysterious scenarios rife with the sort of literary references and personal symbolism that seem inappropriate to good fellowship. But our designers know better. Editor-at-large Carolina Irving envisions a picnic whose theme might be described as Love in the Ruins; artist Ricky Clifton, a student of Japanese culture, pays homage to the Far Eastern trade route between Persia, China, and Japan in his table setting for two; Jane Stubbs, an antiquarian and decorator, nods at Sir William and Lady Emma Hamilton's fascination with the excavation of Pompeii; and jewelry designer Kazuko lifts the table into the celestial realm with a cloudlike setting of crystal. Like great hosts and hostesses, these people don't worry about what their guests think of their whimsical offerings. They know that staging an event that gets people talking behind their backs is a way of insuring an evening's success.

Sources, see back of book

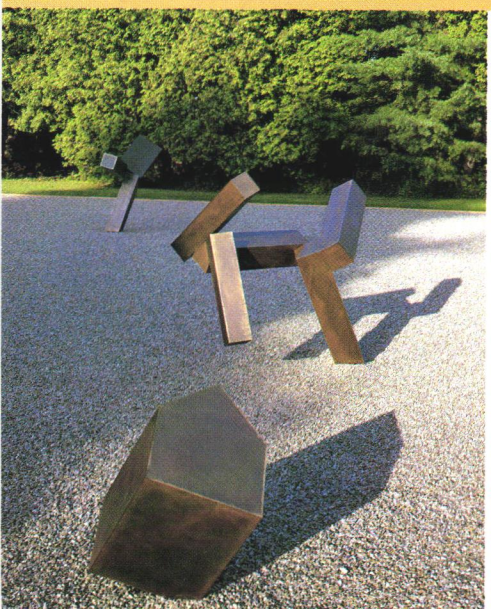
The news from Lake Champlain, where painter Ellen Phela and sculptor Joel Shapiro, along with landscape designe Dan Kiley, have carved out a space of splendid isolation



BY SUZANNE SLESIN PHOTOGRAPHED BY TODD EBERLE
STYLED BY BARBARA KURGAN

PRAIRIE HOME COMPANIONS





They were, says Joel Shapiro, in the market for a property that cou

accommodate a "two-studio family. Get it?" asks the sculptor, who is married

Ellen Phelan, a painter, as he leads a group of visitors through a forest

century-old white cedars and white pines, past a former garage and laundry (now, in pa
his studio) and an old icehouse (now used for storing wood) and down to a pictures
boathouse (now her studio) on Lake Champlain, in northern New York.

Walking along in the woods with her two dogs, Phelan seems in her element. "It
mature forest," she says. It's a fact of life, she adds, that as cedars grow old and lose lim
"light penetrates and you get hardwood growth. It's not a problem, it's evolution." T
same can be said of the taming, metamorphosis, and restoration of the early-twentie
century house and its surrounding nineteen acres, where the two New York artists h
settled, for months at a time, for the last eleven years. The 1910 Prairie-style house

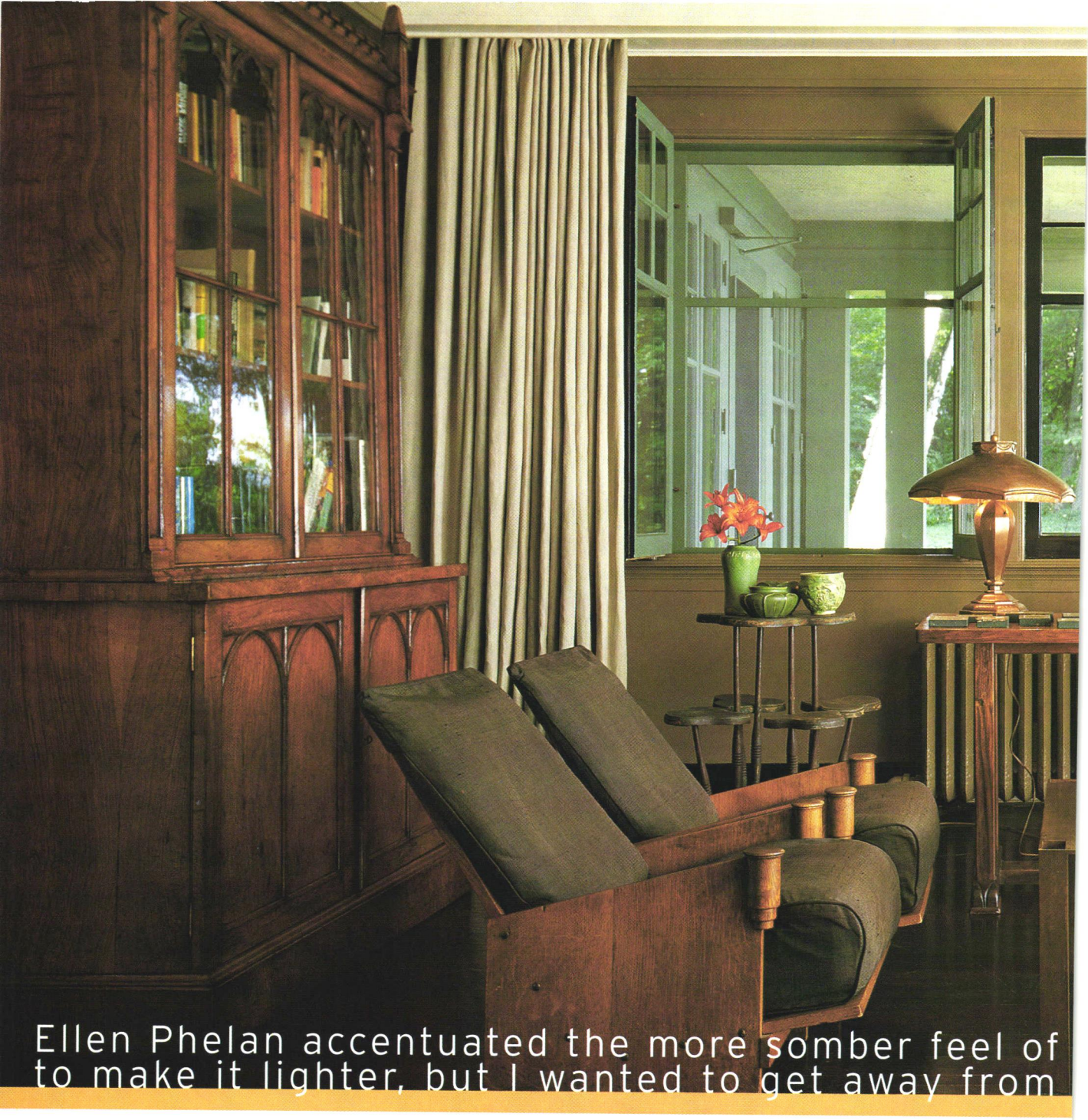


uilt by a Wisconsin lumber tycoon's son who brought his architect east with him. That's about all we know," says Shapiro, "along with the name of the house—Kenjockety," which is hammered in copper above the rough-hewn stone fireplace.

The couple is well known in the American art world—he for his bold, gestural, and ometimes playful cast-bronze figures that command outdoor spaces (an exhibit of his re- ent work continues at the PaceWildenstein gallery in New York through November 2), he for her often evanescent and dreamlike landscapes and her unsettling and psychologically laden images of dolls—think of the house as a joint work-in-progress. Still, they on't always agree, and congenially banter about the numerous decisions concerning the ouse that have had to be made over the last decade.

Early on, they felt that Dan Kiley, the eminent octogenarian landscape designer who appens to live across the lake, in Vermont ("He's the nearby guy," says Shapiro), would e the right person to advise them on what to do with the grounds. "A lot of what Dan aw was about extending the precincts of the house outward, and creating a broader,

The side porch, previous pages, overlooks the lawn. Joel Shapiro and Ellen Phelan have his-and-hers studies: his is angular and sparse, hers is softer and muted. On the side table is *Beth as Diva*, Phelan's drawing of the doll on the pedestal table. The large drawing is a portrait of Phelan by Billy Sullivan. The house, above left, faces the lake; Shapiro's sculpture is *untitled*, 1981-1984. The fireplace bears the name of the house, Kenjockety, in hammered copper.



Ellen Phelan accentuated the more somber feel of
to make it lighter, but I wanted to get away from

In a corner of the living room, above, a 19th-century Gothic Revival cabinet stands behind a pair of Scottish Arts and Crafts chairs. Shapiro made the cast-bronze table. The cherry table in the dining room, above right, is a reproduction of a Frank Lloyd Wright design. English bank chairs are at the ends of the table, Adirondack chairs from the 1920s at the side. Phelan made the Mission-style wall sconce, far right, of old, hand-loomed linen and stained and lacquered elm.

more horizontal, and simpler scheme," says Phelan. "And turning around a gravel par
ing lot, adding the terrace, and clearing the side lawn were amazing." So was planting,
the southern edge of the property, the allée of poplars that acts as a backdrop for th
open fields and flower borders. "The truth is, we argue with him about everything, ar
we are difficult, but I think he rather enjoys it," says Phelan.

The Detroit-born Phelan, who is currently the acting chair of the Department
Visual and Environmental Studies and the Carpenter Center for visual arts at Harva
University, describes Kiley's philosophy as "Let the wild parts be wild and make the fo
mal parts formal." She adds: "A lot of what was done was judicious clearance. There we
a great deal of brambles, shrubs, and red cedars, and taking these away was revealin
Suddenly we saw it all as a majestic kind of space."

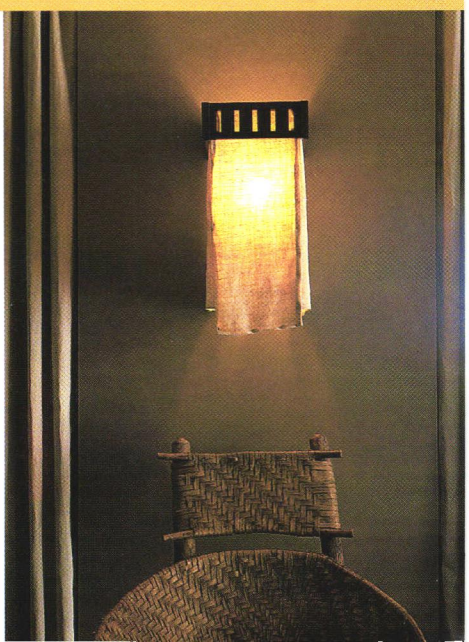
For the interior of the emphatically horizontal house, which boasts a wide, cover
porch furnished with original, suitably lopsided Adirondack and Westport chairs, Phel
worked with architect Mark Kaminski, a friend who died three and a half years ago. Ph
lan decided to accentuate the slightly more somber feeling of the Arts and Crafts interi

erior. "Everyone who had this house before wanted
ange floors that said 'country farmhouse.' "

Everyone who had this house before wanted to make the interior lighter, but I wanted o get away from the orange floors that said 'country farmhouse.' " Somber, but not stiff y any means. Setting the tone for the interior are big, slipcovered sofas and ottomans; n 1880s Scottish Gothic Revival bookcase; low-slung early-twentieth-century Scottish rts and Crafts chairs; and Phelan's own version of Mission-style wall sconces with hand- ewn linen shades. The feeling is ample and generous in spirit, deriving its sense of style rom a quirky, original mix of rustic and polished pieces.

As for the gardens, Shapiro and Phelan—along with Kiley—had different priorities. Dan is less interested in plant material than in the volume of outdoor space," says helan. Water and garden views are inspirational for her landscapes. She put in a peony order, cutting beds for tulips, and a vegetable garden, but then felt that she needed "more ertical elements." That's when the periwinkle-blue fence that delineates one of the veg- table and flower gardens made its dramatic appearance. "That's me," says Phelan.

Shapiro focused on finding a spot on the property to place his sculptures. Defining the elationship between a piece of sculpture and the natural landscape is an important







consideration for him. "For the sculpture to realize its spatial potential it has to be carefully integrated into the landscape," says Shapiro, who figured that what he needed was "a more controlled space. You can't plunk a piece down anymore. You have to consider what it means." So the sculptor decided to sink twenty-four concrete "pads" (underground bases for the sculptures) in a grid on a large area adjacent to his studio and cover it with gravel, where "I can put pieces out in a matter-of-fact way. The parameters of the space are established. It's not a room but a territory. I'm not interested in garden sculpture."

Phelan and Shapiro have different tolerance levels for rural isolation. Shapiro is an avid fly fisherman, but tends to keep in touch with civilization—his gallery in New York, or specialized food stores. "It is very far away up here," he says. His wife, however, thinks about spending a year at the lake: "It's so peaceful, but Joel would go berserk."

While Phelan and Shapiro have professional responsibilities in other places, they seem to consider Kenjockety an important anchor, and return often. The imposing mantelpiece in the living room—with his small yet powerful studies of houses on one side and her beautiful antique ikebana baskets for floral arranging on the other—can be seen to symbolize the intermingling of their lives there.

A rustic table, found at an antiques fair, is in the center of the foyer; a Malcolm Morley drawing hangs to the left of the doors. Jim Cooper and Ichiro Kato designed the kitchen, left, in conjunction with Mark Kaminski. The cabinets are American elm; the sink taps are from Czech & Speake. Shapiro placed his sculpture *untitled,* 1982, right, at the end of a vine-covered pergola in the garden. Sources, see back of book.

For Joel Shapiro, defining the relationship between a piece of sculpture and the natural landscape is an important consideration. "You can't plunk a piece down anymore," says the artist. "You have to consider what it means"



IN BETWEEN

A screened shed is one of those places that allows us to try out a more innocent version of ourselves. It exudes a can-do spirit, and encourages the virtuous fantasy of making do with less. The souvenir plates on this shed's wall, with their cheerful boosterism for the Land of Enchantment or the Land of Lincoln, beckon us back to a more innocent view of our country as well.



Designed by Lee H. Skolnick Architecture + Design Partnership. Mosaic tables: custom-made by Holly Lueders, ceramic and wrought iron, $1,700 and $1,200, 27 E. 67th St., NYC 10023. 212-319-9844. Available through architects and desisgners. Antique French garden chairs: $1,500/set of four, Historical Materialism, 125 Crosby St., NYC 10012. 212-431-3424. Wire candelabra: Mondo, $700-$1,000, by Capellini at Repertoire, 318 Boylston St., Boston, MA 02216. 617-426-0060. Arts and Crafts–style chairs and settee: $1,650/set, Ruby Beets, PO Box 596, Wainscott, NY 11975. 516-537-2802. Sources, see back of book.



PHOTOGRAPHED BY ALEXANDRE BAILHACHE STYLED BY MICHAEL REYNOLDS





MOTOWN *bel canto*

THE EWINGS WANTED THEIR MICHIGAN GARDEN TO REFLECT PAUL'S ITALIAN HERITAGE AND MARY SUE'S PASSION FOR MUSIC. JAMES YOCH DESIGNED THE LANDSCAPE AS A SERIES OF OPERATIC SCENES

by SENGA MORTIMER

photographed by MICHEL ARNAUD



THE GARDEN at Hickory Hill, Paul and Mary Sue Ewing's house in the Village of Franklin, Michigan, expired from a rock overdose in the spring of 1993. The Ewings had envisioned an English rock garden in the style of Gertrude Jekyll. What they got was an installation better suited to Fred and Wilma Flintstone. A well-meaning landscape adviser had reassured Paul that "a great house in Michigan needs a grand entrance with large boulders lining the turnaround." And so the road to a charming, gabled farmhouse was festooned with a group of newly acquired monoliths.

The look may have been standard for Motor City mansions, but it was clearly not right for Mary Sue, a respected authority on operatic talent, or Paul, a successful entrepreneur whose family roots lie in the soft Umbrian landscape of Italy. Both Ewings are avid gardeners, and they had moved to Franklin to make a house and garden that combined their interests and backgrounds.

As is the case in many successful marriages, the Ewings are an unlikely couple. Paul was an all-American football player in high school, who started his own business after college. The success of his manufacturing company, after some serious initial setbacks, is one of Detroit's great business stories. Throughout his career he has remained mindful of his Italian heritage, reminiscing about Umbrian traditions in his grandparents' household and attending his Saturday Italian class. Mary Sue, his high-school sweetheart, had her heart set on a career in the theater, but soon found her calling in discovering the potential of other voices for the Metropolitan Opera National Council Auditions. When the youngest of their three children left the nest, they started to look for an unspoiled community where they could buy an old house that needed a new garden. Franklin was the obvious choice.

Tucked away in a quiet corner of Michigan, Franklin was settled by farmers in the early nineteenth century and bypassed by the railroads at the century's end. The village's isolation during the greatest period of midwestern expansion left its inhabitants skeptical of modern innovation and respectful of historical precedent. It didn't take the Ewings long to realize that this was their kind of community.

A hundred-year-old farmhouse on the edge of town was waiting to be restored and its garden replanted. As the renovation of the house proceeded, Joszi Meskan, a designer from San Francisco, aware of the Ewings' frustration with the initial garden plan and

The view from the terrace, with its pots of annuals, previous pages, brings together the rose colonnade, with its climbers and ramblers, and the sunken garden, with its assortment of hybrid teas and stately delphinium. The hot herbaceous border on the far side of the rose colonnade, opposite, is a bold combination of yellow, gold, red, and orange flowering plants. On the colonnade, below, three varieties of intertwined crimson climbing roses–'Dortmund,' far right, 'Hamburger Phoenix,' and 'Illusion'–are softened by a flurry of pastel hardy perennials.



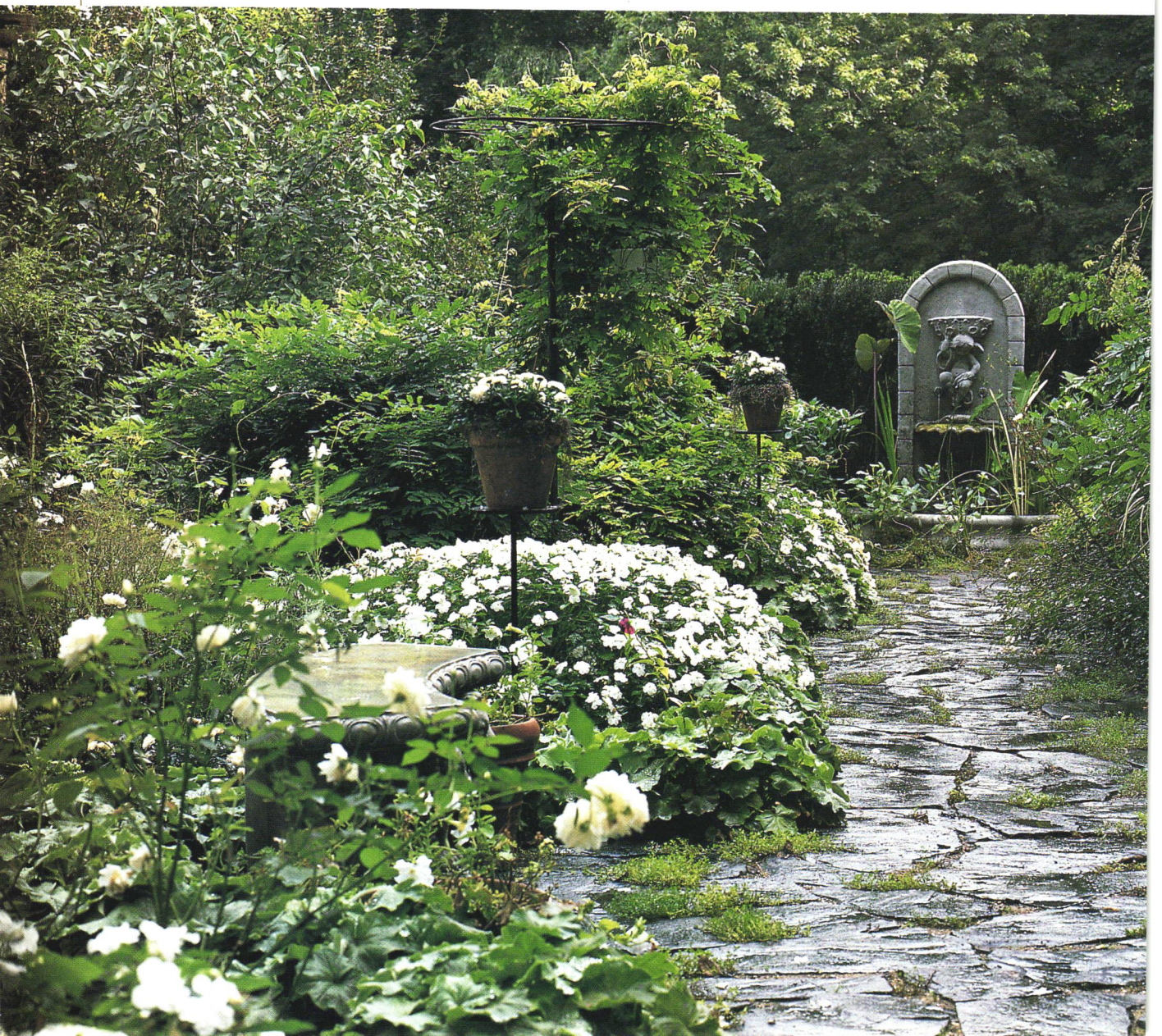
their affection for Italy, suggested they get in touch with James Yoch. Yoch had acquired some of his knowledge of Italian gardens from his cousin, Florence Yoch, the legendary landscape architect whose designs for such Hollywood movie moguls as David O. Selznick, George Cukor, and Jack Warner were every bit as elaborate as her clients' egos. *Landscaping the American Dream,* written by James is in part a chronicle of the foreign influences she brought to bear on the gardens she designed in California. James Yoch came to Franklin, talked with the Ewings about arranging the land in a series of scenes, as in an opera, and in no time at all they had embarked upon a horticultural collaboration.

Agreeable and generous, the Ewings were nevertheless demanding clients. Not only did they understand and appreciate formal and romantic gardens they liked to experiment with modern adaptations of traditional elements. Yoch's fluency in the techniques of both romantic and formal gardens enabled him to bind the total plan into a coherent sequence.

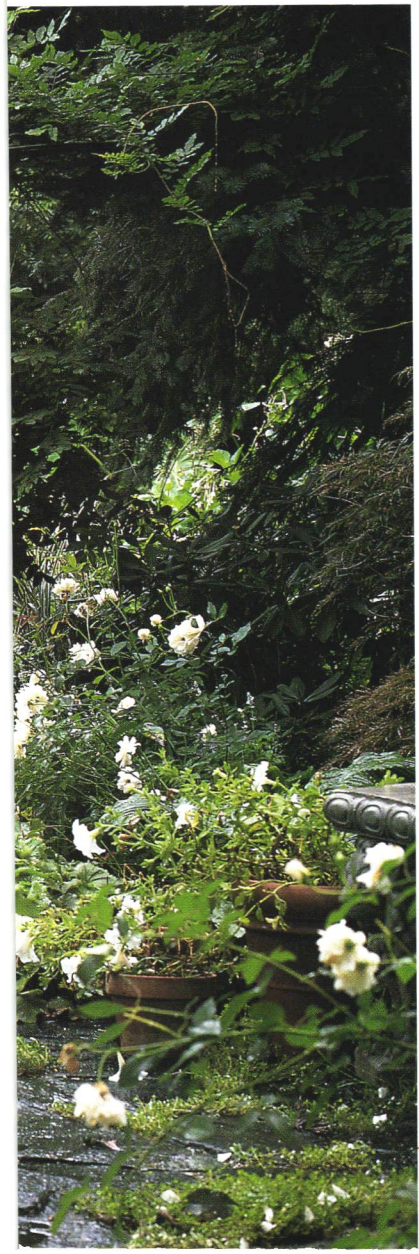
The house is sited on a slight hill, and serves as the principal point of reference for the various gardens on the 3 1/4-acre grounds. As you enter the driveway, a narrow space between the double set of gateposts allows a fleeting glimpse of a peaceful meadow gliding down to a serpentine pond. Before you can get a second look, the view is blocked by a file of rhododendrons flanking the drive up to the portico. From the front porch a long view over the lawn opens up and winds out of sight, suggesting an English park. A walk out to the adjacent terrace reveals a garden of a totally different sort—not a curve in sight. The eye that was teased by a hint of pastoral scenery at the gate must now submit to the discipline of a fully articulated, formal garden.

Yoch's plan uses the house as a prism that separates and connects the formal and romantic gardens. They are gathered together around the residence in a theatrical sequence, yet the scenes can only be viewed individually. It makes for a grand performance.

The east garden is centered on a large open, rectangular lawn that extends from the base of the terrace wall. Although the gardens, which parallel four sides of this sunken square, are not symmetrical, they balance one another when seen from the terrace. There is









The glories of the white garden, left, begin with 'Iceberg' roses, impatiens, white wisteria, pots of white petunias, and white chrysanthemums leading up to the fountain. The enveloping effect of the garden, top, is accomplished by means of hydrangeas, delphinium, several hybrid lilies, three kinds of nicotiana (the tall *Nicotiana sylvestris* intermingles with two other varieties of this aromatic flower). The bench opposite the fountain is sheltered by a wisteria-covered trellis. Other accents that provide contrast in the white garden, above, include a Japanese maple and chartreuse lady's mantle.



a small opening at the center of the flower beds that faces the house across the vacant quadrangle. This passage leads down a short flight of steps to Paul's favorite refuge, the secret white garden. A look to the right reveals an arbored bench, a romantic terminus framed in white wisteria on an overhead trellis. The sound of water prompts a turn to the left, and brings an antique stone fountain into focus at the opposite end of the white way. Inhaling the scent of lilies and roses, you proceed past the fountain and on to the rolling lawn. The field of vision expands to take in a panorama of floral plants popping from perennial beds. An herbaceous border gathers the entire hillside in a long sweeping arc. A look back to the house reveals a double rank of perennials buttressing the stone colonnad from the rear.

The much-used kitchen herb garden, above, is planted in geometric raised beds and edged in box. The shade garden, below, contains several kinds of astilbes, numerous varieties of ferns and hostas, and enough dappled sunlight to accommodate a wide variety of lilies. The pond, opposite, is hospitable to water lilies. The path around it leads to the woodland stroll garden.



The visitor who lingers to explore th opposite end of the white garden ca return to the house by the peony walk which closes the third side of the cen tral quad and completes the integratio of the formal garden with the house. A you pass the kitchen and back porc you find a charming herb garden lai out in wooden frames.

Spruce trees in large Italian terra cotta urns mark the important corner of the parterre and provide a transitio to the garden proper. The old green house is lined with Mary Sue's antiqu watering cans and filled with racks o Paul's seedlings waiting to be planted Stepping out onto the drive you ar confronted by the bold outline of large vegetable garden, which serves as useful reminder that these gardens ar more than an exercise in beauty. Th Ewings understand the joy of growin their own food because both are pas sionate cooks.

Sitting on the front porch with th Ewings, the visitor luxuriates in a pano rama of the rolling lawns glimpsed o arrival; the serene pond covered in wate lilies; the new meadow fresh with tille soil; the rows of vegetables enlivened b patches of color from annuals. They a fit together in a dazzling quilt of mid western neighborliness.

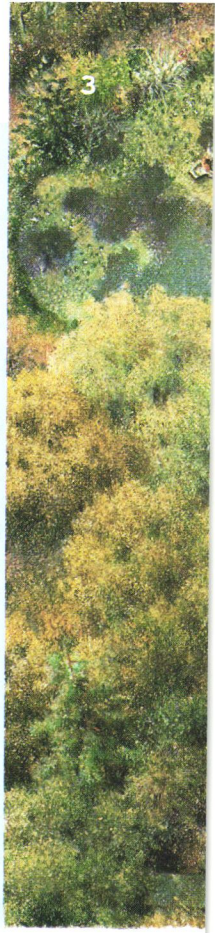



PAUL AND MARY SUE EWING

A WREN'S EYE VIEW

1 Pair of entrance posts
2 Pond
3 Woodland stroll garden
4 Meadow garden
5 Orchard
6 Vegetable garden
7 Motor court
8 Carriage house
9 Shade garden
10 Greenhouse
11 Pool
12 Spring bulb garden
13 Italian pots with citrus trees
14 Herb garden
15 Rear porch
16 Terrace
17 Peony walk
18 Sunken garden
19 Rose colonnade
20 Secret white garden
21 Trellis bench
22 Fountain
23 Yew hedge walk
24 Hot herbaceous border
25 Hosta and lily island
26 Rolling lawn
27 Porticos

ILLUSTRATION BY JAMES TUGHAN



A 3.25 Acre Gard

GROUND RULES

Sight Lines Formal gardens run the risk of rigidity and

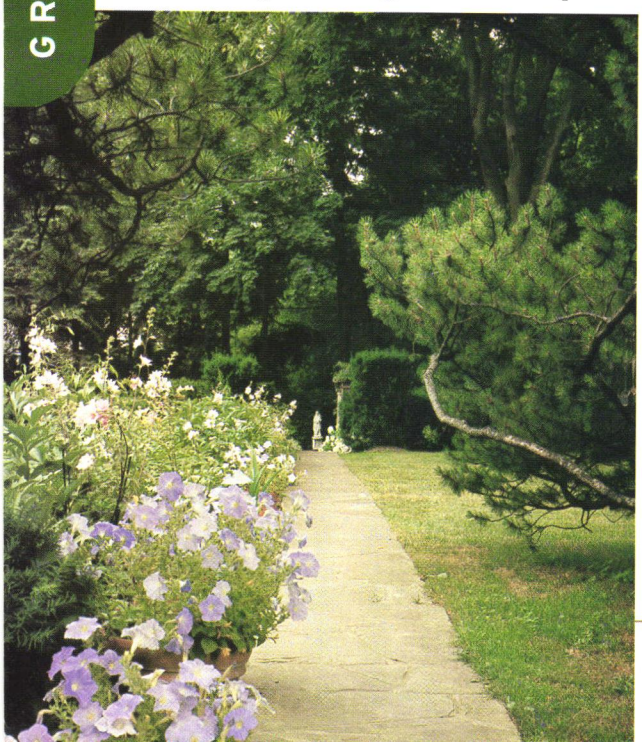
ONE OF THE SUCCESSES of the Ewing garden is its splendid use of sight lines. Sight lines set the itinerary for the eye. The instinct that binds the eye to the object of its attention is magnified many times over when the object is seen at the end of a straight path. Similar objects placed at regular intervals along a line of sight accelerate the eye down a path. When they are arranged on a cross axis, they signal the eye to stop. The successful exploitation of these optical reactions forms a basis for both modern highway signage and classic garden design.

Planners of formal gardens also have to contend with an important optical paradox: the eye craves symmetry, but is easily bored by it. Elements facing one another across a central walk should therefore be similar, not identical. The monotony of a long, straight path can be relieved by variations in height, alternating areas of shade and sunlight, and the introduction of such elements as statuary and reflecting pools.

Different walking surfaces can als provide variety. The strength of a cros axis must be carefully calculated eithe to change the visitor's direction or pro pel him or her forward after lookin both ways when crossing the intersec tion. The Ewing garden makes good us of all of these techniques.

A series of garden rooms can als be used to arrange a sequence of visua experiences and prepare the way fo a change of scene and atmosphere But garden rooms interrupt sight line if they are not placed in a line. In th Ewing garden the exit of one roor forms the entrance to another, creatin a direct line of sight with delightfu variations.

All sorts of optical devices are em ployed by garden designers to direc the eye of the admirer to the vie that shows their handiwork to bes advantage. Paths can be narrowed a they reach their conclusion to mak them look longer. Lawns can be clos cut and rolled to make them appea wider. These and similar refinement are difficult to achieve without th



< AS THE CROW FLIES The statue of Saint Fiacre, patron saint of gardeners, at the end of the straight peony walk, which runs to the white garden, is designed to forestall boredom by drawing the visitor's eye along to other delights in store.



nonotony. A judicious use of sight lines introduces variety and drama



THE POTTED WAY A textured ath, bounded by the herb garden and ne greenhouse, is softened by the shad- ws of potted spruce trees clipped to rm pyramids, and the path is given a armonious and pleasing destination by ne carefully placed vase at its end.

PILLARS OF WISDOM Instead of ocusing the eye on the long driveway nead, a quartet of gateposts creates an kis that forces you to gaze to the right the pond, and to the left at the lawn.

help of a landscape designer such as James Yoch.

The ground patterns of formal gardens have a tendency to resemble computer circuits. The straight edges of hedges meticulously maintained, parterres, and ranks of annuals drawn up in military formation can look tedious in a small formal garden and institutional in a larger one. Gertrude Jekyll, Florence Yoch, and Beatrix Farrand are three early plantswomen who found a way to impart a friendly, even cozy appearance to these austere arrangements. James Yoch has absorbed their lessons well. —SENGA MOR-



THANKSGIVING IN THE KINGDOM OF PISTACHE

A Feast Fable



PRODUCED BY LORA ZARUBIN

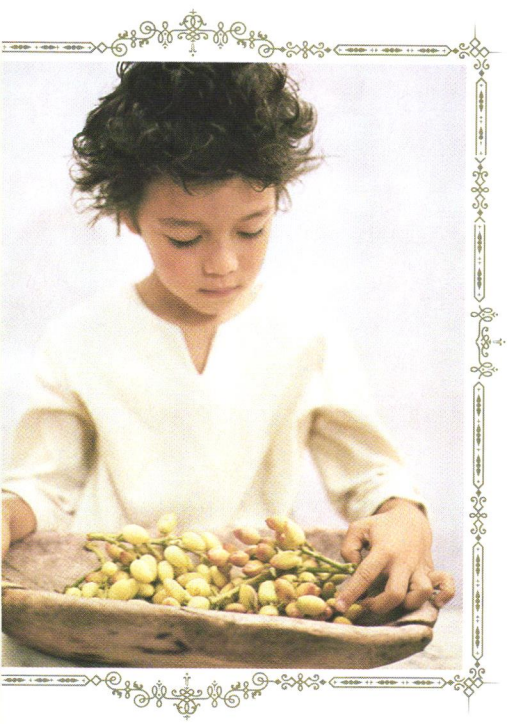
STYLED BY JEFFREY W. MILLER AND NICOLETTA SANTORO

WRITTEN BY THOMAS M. DISCH

PHOTOGRAPHED BY FRANÇOIS HALARD



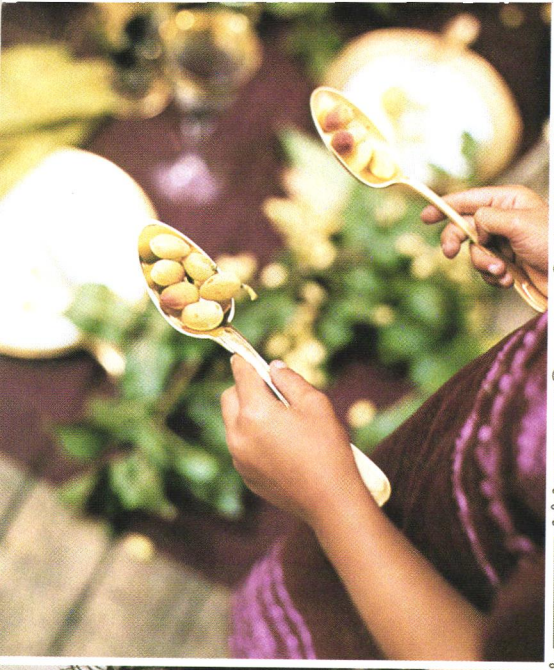




LONG, LONG AGO, before the feast of Thanksgiving came to be celebrated in the Kingdom of Pistache, there lived a young prince with a strange birthday. His name was Kenward, and he had been born on the twenty-ninth of February. At the hour of his birth the Court Astrologer had cast his horoscope, and as you might suppose for someone with such an unusual birthday, it was a strange horoscope. The Court Astrologer predicted that

The people of Pistache are well versed in the versatile pistachio, having learned to include it even where it is least expected. The lamb in these kebabs, opposite, is coated with a mixture of the nuts and spices. The dilled rice also boasts the kingdom's treasure.







Although the children of Pistache favor snack foods and their elders prefer more serious fare, nearly everyone agrees that the quartet of dishes, opposite, is the best of both worlds: haricots verts with tomato confit, spiced pistachios, and cardamom vinaigrette, top left; linguine with chicken, caramelized oranges, and pistachios, top right; potatoes stuffed with celery root, saffron, and pistachios, below left; bread and fresh goat cheese with pistachio conserve, below right.

the Prince would some day marry a beautiful girl with golden fingernails and that the descendants of Prince Kenward and this beautiful girl would lead Pistache into a golden age blessed with peace and prosperity.

All the people of Pistache were delighted when they heard about the astrologer's prediction, for theirs was a rather poor principality, in the middle of a great desert, and they had few resources except for the fabled pistachio groves that surrounded the royal palace.

It was not long before every maiden in Pistache was noted for her golden fingernails. The merchants in the bazaar sold a variety of paints and lacquers and enamels in various golden hues. Young women of the noble classes, not content with painted nails, had goldsmiths fashion artificial fingernails of 24-karat gold, which they glued to the ends of their fingers. Some of these golden fingernails were remarkable for their length and sharpness, and the young noblewomen who possessed them often disdained to do any work, such as sewing or playing their harps, that might damage their golden nails.

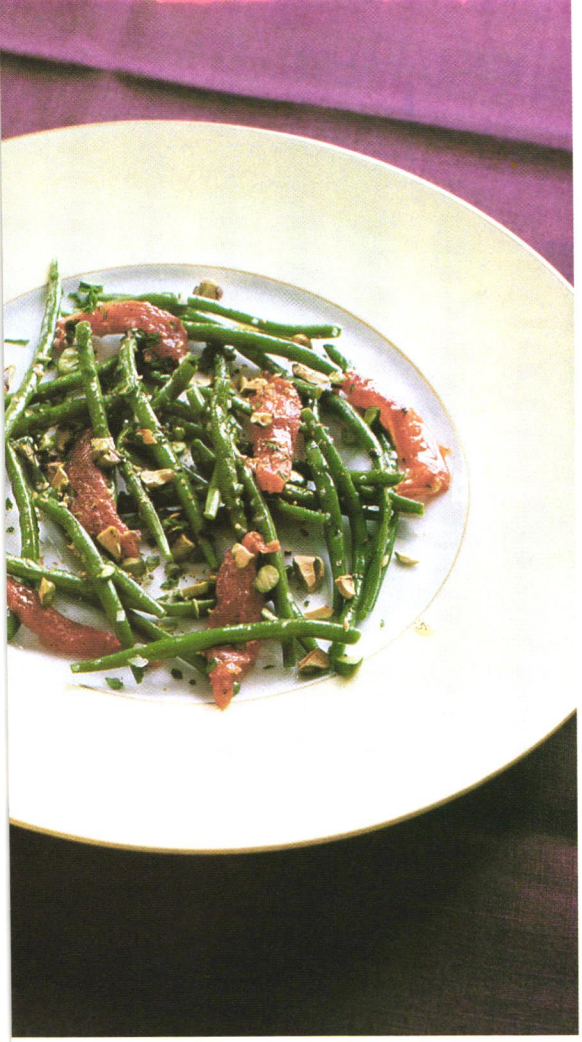
There was one young woman of Pistache, however, who could not boast of her golden fingernails. Her name was Zuleika, and she was a scullion in the palace kitchen. As a scullion, she had to do all those chores that the older servant girls did not like to do—particularly chores that might damage their precious fingernails. She scrubbed the pots and scoured the basins and chopped onions and peeled potatoes. And every night before she climbed the stairs to her cot in the attic, she shelled pounds and pounds of pistachio nuts, for at all the royal family's receptions and galas everyone snacked on the principality's principal product.

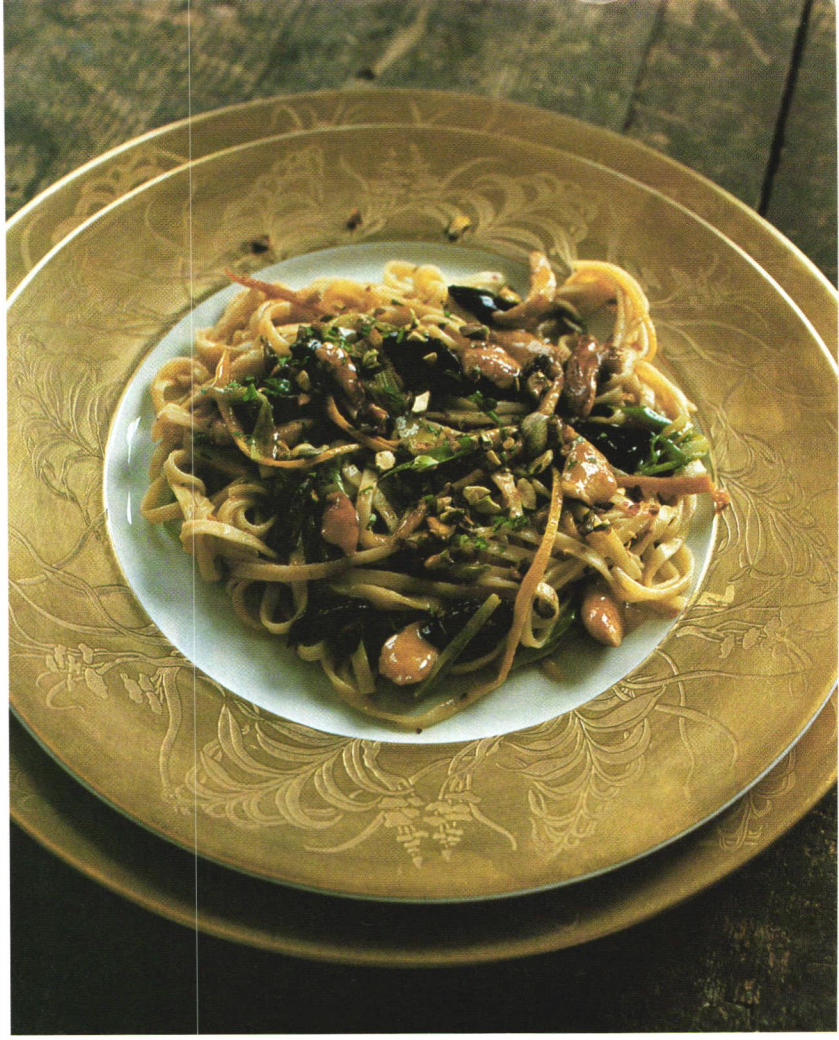
Throughout recorded history, Pistache had been famed for its pistachio groves and for the abundance of pistachio nuts that they produced. Pistache was so proud of its pistachios that no other kinds of nuts could be sold in the Grand Bazaar. Even potato chips were banned by a law that was strictly enforced.

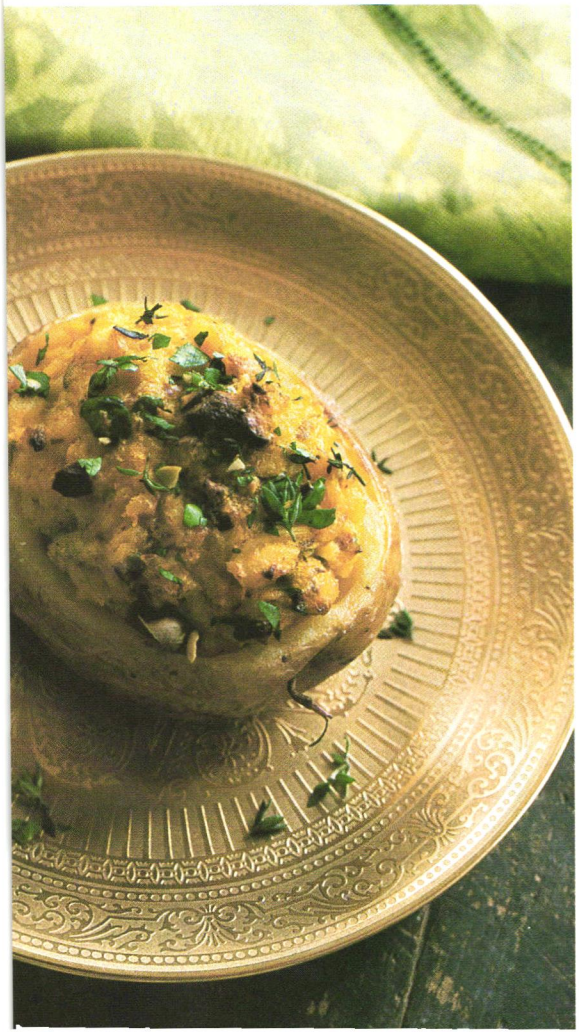
So this was the reason that poor Zuleika could not boast of golden fingernails. For no one can shell so many pistachio nuts, day in and day out, and boast of any nails at all. But she was a sweet-tempered child and never complained, and indeed she was never happier than when she was shelling pistachio nuts. One August 10, which is the equivalent in Pistache of our own holiday of Thanksgiving, because it is when the pistachio harvest begins, a pavilion was erected in the middle of the royal pistachio grove, and here all the maidens of the principality were invited to come so that the Prince, now twenty-one, might choose from among them the one who would be his bride.

All the unmarried young women were present for the great occasion, even the servant girls of the palace kitchen. And such fingernails you've never seen. Some were immense and golden and crusted with jewels! Even the more modest fingernails were works of art that spoke of hours of buffing and painting and polishing. The Court Astrologer made a short speech welcoming all the contestants and inviting them to share the harvest feast before Prince Kenward chose his bride.

But first there was to be the feast. And such a feast you've never tasted. Because those servant girls who usually worked in the palace kitchen were guests today at the Prince's table, the feast had been prepared by their younger brothers and sisters (ages six to twelve). Now, younger children can be very good cooks, but













they don't cook in the same way that grown-ups do. They favor ingredients like marshmallows and chocolate chips and graham crackers. The children of Pistache were no different, and it was to the pistachio they turned for inspiration. The Pistachean national snack became the basis for *everything* in the holiday dinner.

When all the guests had eaten their fill, the Court Astrologer rang a silver bell and made a second speech, this time to praise the marvelous inventions of the little chefs, whose recipes, he promised, would be inscribed in the *Pistachean National Cookbook*. There was a long round of applause for the little chefs, which, however, was not as loud as it might have been, for all the maidens felt they had to be especially careful not to mar their fingernails.

At last the long-awaited moment came, and the contestants began to file past Prince Kenward to display their fine fingernails. The Prince would look at the hand that had been placed in his, and then at the astrologer who stood behind him.

As each maiden waited to hear her fate, the Court Astrologer would smile, shake his head sadly, and whisper into the Prince's ear, "No, my Lord. Her fingernails are not her own. They are not *by nature* golden." A hundred maidens passed by in review, offered their hands, and met similar rebuffs. A hundred maidens bit their lips and returned to the stools set out for them beneath the pistachio trees.

Zuleika was not among that hundred, of course. She sat on her own stool in another part of the grove, shelling pistachio nuts. The lap of her apron was filled with shells, and above her the swelling nuts on the boughs of the trees would do what they do at that time of year. They split their shells with a little popping sound, as though, far away, a balloon had popped or a piñata had been broken open. Pop! pop! pop!—all through the grove. Pop! pop! pop! pop!

Have you ever been stung by a bee? If you have, then you know it is very painful, and there is not always an obvious reason why the bee has decided to sting you. Zuleika was stung by a bee, and though usually a demure and quiet child, she let out such a cry as cannot be easily imagined. It filled the royal grove, and brought the Prince's celebration to an abrupt stop.

The right dessert for a successful feast, pistachio biscotti, go equally well with a cup of coffee or a mug of milk. Sources, see back of book.

"What is that?" said the Prince.

"I know not, my Lord," said the Court Astrologer. "It sounds like a young maiden."

"Then we must find her," said the Prince, and so they set off—first the Prince, then the Court Astrologer, and then the hundred rejected maidens, all grumbling and disconsolate, and finally the little chefs.

When they came upon Zuleika, sitting on her stool and sucking the place on her thumb where the bee had stung her, the Prince asked if he might look at Zuleika's fingernails. She did not seem a very likely candidate, but princes are brought up to be polite, and so he was obliged to ask.

Zuleika held out her hands, and the Prince looked at her fingernails, ragged and raw with the shelling of so many pistachio nuts every day of her young life.

He looked at the Court Astrologer.

"My Lord," the Court Astrologer exclaimed, kneeling down. "Here, in this maiden's apron—a hundred beautiful golden fingernails!"

The Court Astrologer scooped up a handful of the golden pistachio shells from Zuleika's apron, and the Prince knelt down in turn and asked Zuleika to marry him.

And their children and their children's children went on to become the most celebrated rulers of the Principality of Pistache, and from their fabled groves descend the trees whose nuts have given us such pleasure even to this day.

The End

Thomas M. Disch *is the author of* The Brave Little Toaster, The BLT Goes to Mars, *and many scary books for grown-ups.*

RECIPES

PISTACHIO CONSERVE

* INSPIRED BY GEORGEANNE BRENNAN'S *THE GLASS PANTRY*

MAKES 2 1/2 CUPS

1/4 cup cider vinegar
1/2 cup white wine vinegar
1/4 cup dried apricots, diced
4 dried Calimyrna figs, diced
4 medjool dates, diced
1 cup coarsely chopped, unsalted, raw pistachios
1 cup sugar
4 cardamom pods, split and tied in cheesecloth
1 cup water

IN A 2-QUART nonreactive sauté pan, combine the vinegars, apricots, figs, and dates. Bring to a boil, turn off the heat, cover, and set aside for 15 minutes.

Add pistachios, sugar, cardamom and water to the pan and bring to a boil. Reduce heat and simmer for 15 minutes. Remove cardamom, and cool mixture. Serve with fresh goat cheese or aged blue cheese. Can be refrigerated for one week.

HARICOTS VERTS, TOMATO CONFIT, AND SPICED PISTACHIO SALAD WITH VANILLA-AND-CARDAMOM VINAIGRETTE

SERVES 4-6

4 ripe, medium-sized tomatoes, peeled, seeded, and quartered (1 1/2 lbs)
1 pound haricots verts (or regular green beans)
3/4 cup unsalted, raw pistachios
1 Tbsp olive oil
1/4 tsp ground cardamom
1 tsp salt
1/8 tsp cayenne pepper

VANILLA-BEAN-AND-CARDAMOM VINAIGRETTE

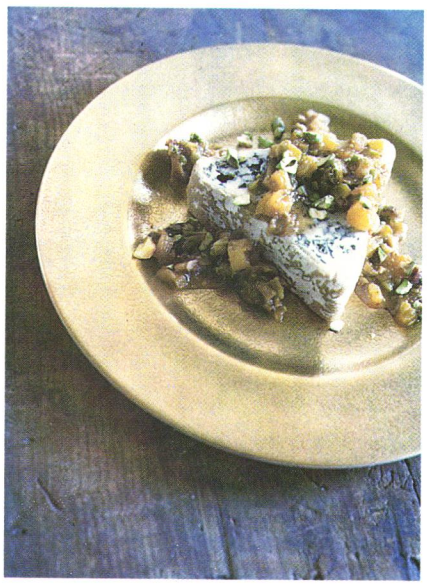
Ground seeds from 3 split cardamom pods
Pulp from one scraped vanilla bean
1 shallot, finely chopped
3 Tbsp sherry vinegar
3 Tbsp extra-virgin olive oil
2 Tbsp chopped parsley

To prepare the tomato confit,

PREHEAT OVEN TO 250°

Cut away pulp and seeds from tomatoes so the quarters can lie flat. Brush with olive oil and place on a baking tray. Bake 40 to 50 minutes until edges of tomatoes are slightly browned. When the tomatoes are cool enough to handle, slice in half. Reserve.

Bring a pot of salted water to a boil. Trim both ends of the haricots verts and boil for 4 minutes. Remove beans and plunge into a bowl of ice water. Dry the beans on a kitchen towel.



AGED BLUE CHEESE MAKES A GOOD COMPANION FOR PISTACHIO CONSERVE

PREHEAT OVEN TO 400°

Combine pistachios, olive oil, cardamom, salt, and cayenne pepper in a bowl and toss together. Place on a baking sheet and bake 10 minutes. Remove from oven. When pistachios are cool enough to handle, chop roughly. Reserve.

To prepare the vinaigrette

COMBINE THE CARDAMOM, vanilla pulp, shallots, and sherry vinegar and whisk together. Whisk in the olive oil. Add 1 tablespoon of parsley, and salt and pepper to taste.

To assemble the salad

IN A LARGE BOWL combine the haricots verts, tomato confit, and a 1/2 cup of the chopped pistachios. Toss gently together with the vinaigrette. Serve on a bed of salad greens and garnish with remaining 1/4 cup o pistachios and parsley.

POTATOES STUFFED WITH CELERY ROOT, SAFFRON, AND PISTACHIOS

SERVES 6

6 Yukon gold potatoes, approximately 1/2 pound each
1 celery root (1 lb)
1 lemon, quartered
2 Tbsp sweet butter
1 small yellow onion, finely chopped
1 tsp saffron threads, pulverized
3/4 cup chicken stock
1/2 cup heavy cream
2 Tbsp fresh thyme leaves
1 cup raw pistachios
1/2 cup grated parmigiano-reggiano cheese
2 tsp salt
1 tsp white pepper
Olive oil

PREHEAT OVEN TO 350°

Place pistachios on baking pan and toas in oven for 8 to 10 minutes until crisp.

Wash potatoes in cold water. Place on baking tray. Bake for 60 minutes. Cool t room temperature. Take a 1/2-inch slice o the top of each potato and discard. Scoo out the potato flesh, leaving a 1/4-inc shell. In a bowl, mash the potato with fork and reserve.

Peel and quarter the celery root and plac in a saucepan. Cover with water, add lemor and bring to a boil. Reduce heat to a mediur boil and cook for 15 minutes. Remove celer root and place in a colander to drain. Whe cool, purée and add to the potatoes.

In a large sauté pan, melt butter ove medium heat. Add onion and saute for minutes, then add the saffron, chicke stock, and heavy cream. Bring to a boi then stir in the potato-and-celery-root mi ture. Remove from the heat and stir in th thyme, pistachios, and parmigiano-reggian cheese. Add salt and pepper.

Place the potato shells on a baking shee and brush insides and outsides with olive oi Fill the shells with the potato mixture. Brus the tops lightly with olive oil and bake at 35 for 30 to 35 minutes. Serve immediately.

LINGUINE WITH CHICKEN, CARAMELIZED ORANGES, SCALLIONS, AND PISTACHIOS

SERVES 6

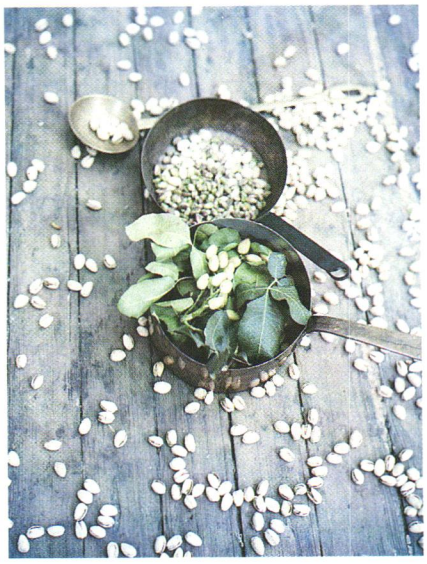
2 oranges
2 Tbsp butter
2 Tbsp sugar
Reserved orange juice (approximately 3/4 cup)
8 ounces dry linguine (1/2 pound)
4 Tbsp olive oil
2 whole, boneless, skinless chicken breasts, split and cut in 1/4" strips
2 shallots, chopped
1/2 pound pitted calamata olives, sliced into quarters
6 whole scallions, cut into 3" pieces and quartered
1 cup raw pistachios, toasted and chopped
1 tsp crushed red-pepper flakes
1/2 cup grated parmigiano-regggiano cheese
1/4 cup chopped parsley
1/4 cup cilantro leaves
Salt and pepper to taste

SLICE TOP AND BOTTOM off the orange and discard. With a sharp knife, cut the orange rind from top to bottom in one-inch wide strips. Remove any pith adhering to the rind. Cut the rinds into long, thin strips. Squeeze juice from both oranges and reserve. Bring a pot of water to a boil and add the orange rind. Boil for 2 minutes, then remove rind and rinse under cold water. Reserve.

In a 10-inch sauté pan, melt the butter over medium-high heat, add the sugar and orange juice, and simmer for 5 minutes. Add the orange rind and continue sautéing until the liquid is reduced by a half and becomes a syrupy glaze.

Bring a large pot of water to a boil. Add the linguine and cook until al dente. Drain in a colander and place in a large bowl with 2 tablespoons of olive oil. Toss gently until cool to prevent the pasta from sticking together.

In a large skillet, add 2 tablespoons of olive oil, bring to a high heat, and add the chicken. Sauté for 5 to 7 minutes, stirring occasionally. Add the shallots, olives, scallions, and reserved orange-rind mixture. Sauté for 2 minutes, then add 3/4 cup of the pistachios and red-pepper flakes. Stir and combine ingredients well. Divide the linguine on 6 plates, sprinkle with the parmigiano-reggiano, then top with the chicken mixture. Garnish with remaining pistachios, cilantro, and parsley. Season with salt and pepper.



PISTACHIOS ARE AS APPEALING TO THE TOUCH AS THEY ARE TO THE PALATE

LAMB KEBABS WITH DILLED BASMATI RICE AND PISTACHIOS

SERVES 6

2 pounds leg of lamb cut into 2" cubes
1 cup raw pistachios, toasted and finely ground
1 Tbsp salt
1 tsp ground white pepper
1 tsp cayenne pepper
1 tsp ground cumin
2 Tbsp safflower oil
6 skewers

BASMATI RICE WITH DILL AND PISTACHIOS

1 1/2 cups basmati or regular rice
2 Tbsp safflower oil
1 medium yellow onion, finely diced
3 cups simmering chicken broth
3/4 cup finely chopped dill
1 cup whole, unsalted, raw pistachios, toasted
2 tsp salt

PREHEAT OVEN TO 350°

Place the ground pistachios, salt, pepper, cayenne pepper, and cumin into a bowl and mix thoroughly. Add the lamb and toss until the lamb is well coated. Heat a large skillet, add the safflower oil, and sauté the lamb evenly on both sides until golden brown. Divide the lamb among the 6 skewers and place lamb kebabs on a lightly oiled baking sheet. Bake lamb kebabs 15 minutes for medium rare or 25 minutes for well done.

Rinse the basmati rice in cold water and drain. In a sauté pan, heat the safflower oil and add the onions. Sauté until onions are translucent, then add basmati rice, chicken broth, dill, and salt. Simmer and continue cooking for 15 minutes. Remove from heat.

Meanwhile, toast the whole pistachios on a baking tray at 350° for 5 minutes. Stir into the rice.

Remove the lamb kebabs from the oven and serve on a bed of the dilled basmati rice.

PISTACHIO BISCOTTI

MAKES 4 DOZEN

1 3/4 cups flour
2 tsp baking powder
1/2 tsp salt
1/2 cup sweet butter, room temperature
3/4 cup sugar
1 tsp almond extract
2 eggs
1 tsp aniseed
1 cup whole, raw pistachios, toasted and coarsely chopped

PREHEAT OVEN TO 325°

Sift together the flour, baking powder, and salt in a bowl.

In the bowl of a mixer, beat the butter until fluffy. Add sugar, almond extract, and eggs one at a time until well incorporated. Mix in the aniseed. Add flour mixture and after it is incorporated, add the chopped pistachios.

Place the dough on a lightly floured surface and divide into two 12-inch logs. Put the logs on a parchment-lined baking sheet Bake for 30 minutes or until lightly browned on top. Remove from the oven, and cool for 5 minutes. Reduce oven temperature to 300°. With a long spatula, gently lift the logs onto a cutting surface, being careful not to crack them. With a sharp, serrated knife slice each log diagonally into 1/2-inch-thick slices. Place the slices back on unlined baking sheets, and bake at 300° for 10 minutes. Remove from oven and turn the biscotti over and continue baking for 10 minutes. Remove from the oven. The biscotti can be stored in an airtight container for up to 2 weeks.

Zin Went the Strings of My Heart

DON'T UNDERESTIMATE THE SEDUCTIVENESS OF SOME OF THE NEW ZINFANDELS

BY JAY McINERNEY



PHOTOGRAPH BY FRANÇOIS HALARD

"BLACKBERRY, BLACKBERRY, BLACKBERRY . . ."
—ROBERT HASS, "MEDITATION AT LAGUNITAS"

Ever since I married a southerner five years ago, I've been wrestling with the urgent problem of which wine to serve with fried chicken. Red burgundy and pinot noir don't stand up to the oil. Ditto old bordeaux. Big, tannic cabernets seem to overwhelm the white meat. Monster chardonnays sort of work. Bibulous hours of trial and error finally provided the answer: red zinfandel. I have since discovered that zinfandel is the answer to many questions, including, just possibly, What is the Great American Red Wine varietal?

The origins of zinfandel are swathed in mystery, but if it's not native, it's been in this country since at least the early nineteenth century. The California gold rush miners swigge it down by the barrelful. Many of us, as younger oenophile guzzled it under the name of Gallo Hearty Burgundy. Mor recently, the big wineries concocted a beverage called *whit* zinfandel—actually sort of a coppery pink—mass-produce on overcropped land from grapes whose black skins hav been removed. On that subject, nuff said.

Attending the Zinfandel Advocates and Producers (ZAP tasting in San Francisco is a pleasant antidote to the genera foppishness of wine events. Everybody seems to be wearin funny hats and buttons that say "STAMP OUT WIMP WINES." (Zins average almost 15 percent alcohol.) "Grea juice, dude" is the highest compliment. The tasters ofte seem to forget to spit out the wine—as is customary wit

wine pros—so that after an hour or two, a certain hilarity prevails. A lot of the makers look suspiciously like surfers or computer geeks. At the booth for Schuetz Oles Zinfandel, unregenerate hippie wine maker Rick Schuetz identifies his main influences as Thelonious Monk, Jimi Hendrix, and Julia Child, while grape grower Russ Oles proclaims that his pals "all have names like Kippy, Cheech, and Shorty." (Call 'em. Their 1994 Korte Ranch is excellent juice: 707-226-5557.)

Francophiles and Anglo-style lovers of old-wine mellowness tend to be suspicious of the flamboyance of the typical high-alcohol, peppery, briery, jammy zinfandel. Silly hats aside, it's a big mistake to underestimate the seriousness of many of the new zins.

At least two producers—Turley Wine Cellars and Martinelli Vineyards—are currently crafting mind-boggling zinfandels that combine power and finesse and are among the best red wines I've tasted. Both operations have shared the consulting services of master wine maker Helen Turley (she left Turley after the '94 vintage). Her brother, Turley Cellars proprietor Larry Turley, appears at first glance to be a typical zin dude, with his thick beard and laid-back, wide-grin demeanor, but he's also a practicing emergency-room physician. He bottles several zinfandels, the most spectacular of which is the Hayne Vineyard. The first sip of the 1994 is apt to shake and rattle you to your socks—like the first time you heard rock and roll *really* loud. "Jumpin' Jack Flash" comes to mind. Or maybe "Let's Spend the Night Together"—one of my notes from a tasting at the winery says: "Only sexual analogies can do justice." (For a good time, call, or rather, fax: 707-963-8683.)

Martinelli's 1994 Jackass Hill Vineyard zinfandel is, on the other hand, more "Layla" or "Free Bird" than "Jumpin' Jack." Same grape, similiar vintage old vines—and yet the style is *completely* different from Turley's. Jackass Hill has an incredibly velvety texture, in conjunction with a wild jungle of competing but somehow perfectly integrated dark-fruit flavors. One of my tasting notes says, "Free-range velvet." My comments after that are notable only by virtue of their numerous exclamation marks. "Blackberries! Smoke!" etc. The Martinelli family (fax: 707-525-WINE) has been growing grapes in Sonoma for more than a hundred years but only recently started bottling their own, with the aid of Turley *soeur* and goateed juicemeister Steve Ryan, a native Minnesotan. Good move. Great juice.

Both of these wines are limited in supply and hard to find, but there are dozens of good, small producers turning out delicious, inexpensive zinfandels, and the numbers are growing every year. Traditionally, longevity has been considered a prerequisite of a great wine: good bordeaux, for instance, acquires depth and character over the decades. Few of the zin producers I talked to pretended to be certain about how the wines will age, although decade-old examples of Ridge are still going strong. The good news is that you can drink most zinfandels on release and leave the question of whether longevity equals greatness to the wine bores. They didn't think rock and roll would last either. And what could be more all-American than instant gratification?

Jay McInerney's *wine column appears regularly.*

THE OENO FILE

95 BIALE, OLD CRANE RANCH, SALVESTRIN VINEYARD. Like blackberry cheesecake in a glass, with a nice dollop of tar. "A Jack Nicholson of a wine," says one of my notes. Available February/March '97. $20. 800-494-BIALE

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94 PEZZI KING. Could this be an '85 Cos D'Estournel in a new bottle? No way? Coulda fooled me. $18. 800-411-4758

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UNCORKED, PAGES 226-227 **Wrought iron jardinière,** French 19th-century, $3,800, Folly, 13 White St., NYC 10013. 212-925-5012.

& ANOTHER THING, PAGE 232 **Bird,** Blue Heron, by David Ward, Grove Decoys, Inc., 36 W. 44th St., NYC 10036. 212-391-0688. **Fabric,** 100% polyester, Hinson, 27-35 Jackson Ave., Long Island City, NY 11101. 718-482-1100. For the October "& Another Thing", the Higgins Glass mobile that appeared on page 240 is available at Boomerang for Modern, 3795 Park Blvd., San Diego, CA 92103. 619-295-1953.

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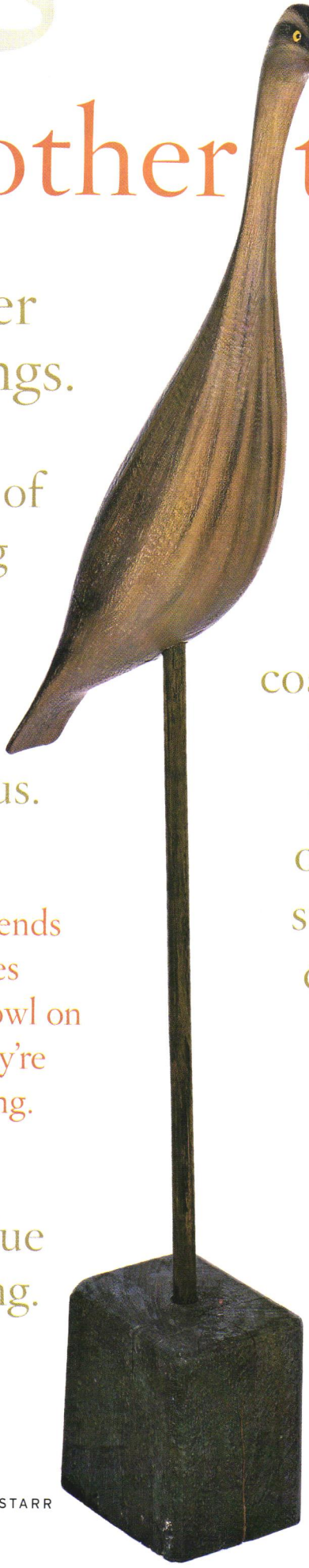
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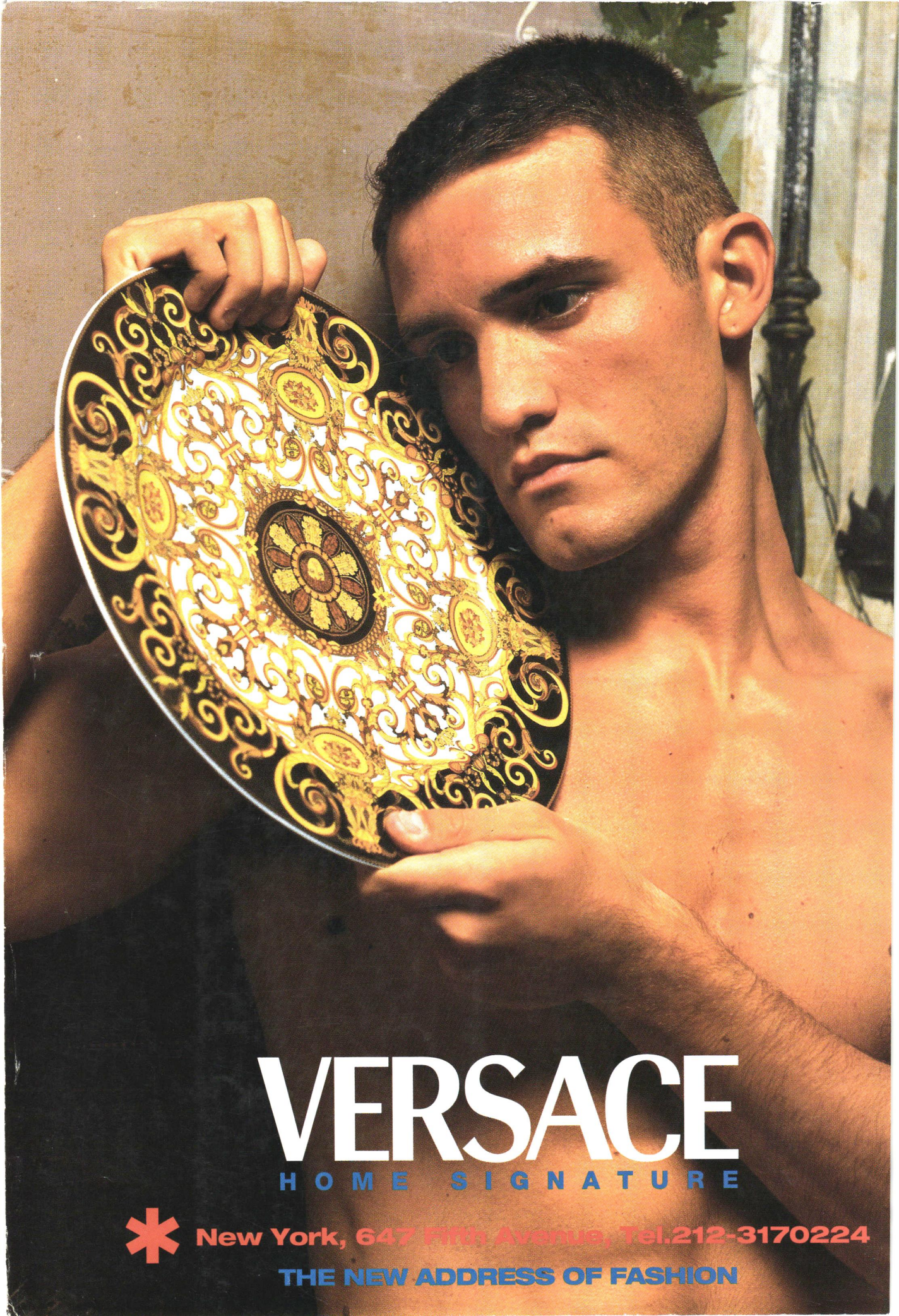


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